

REVIEWS

Ralph T. Dudgeon, *The Keyed Bugle*, second edition (Lanham, MD: Rowman & Littlefield Publishers, Inc., 2004) (Toronto, Oxford: The Scarecrow Press, Inc., 2004). ISBN 0-8108-5123-7. Available through Bookfinder.com at from \$50 to \$60.

Dr. Dudgeon is Professor of Music at the State University of New York, College at Cortland where he teaches courses in music history. He is an active performer on modern and period instruments and has appeared as a soloist and conductor throughout the United States and Europe. Through the research for this book and extensive playing experience he is the leading authority on the keyed bugle today. In addition to *The Keyed Bugle* he is the author of multiple articles in music dictionaries and journals.

This new second edition of *The Keyed Bugle* is a substantive expansion and updating of the original, and an outstanding study of practically everything that is known about the instrument and its use in Western music culture. You will want the new edition because so much has been added and revised. First editions may often be collectors' items, but in this case, because of the strength of the additions and revisions, the second edition will certainly be the definitive work for scholars and collectors alike.

The new edition is in a typeface that is easier to read, and the many lists of materials, makers, performers, etc. are set off more clearly. More than a hundred pages have been added (268 in the first edition; 371 in the second), along with about a dozen new illustrations and musical examples. Whether you are a historian, performer, collector, student, or museum curator, or just someone curious about the instrument, this edition adds a wonderful amount of useful information.

In the very first chapter on the keyed bugle in Europe you will find fascinating new material on the use of the keyed bugle in the Cyfarthfa Band of Merthyr Tydfil, Wales; on its use by English coachmen, including the story of "Sally in our Alley"; and on sales of keyed bugles from the account books of Edinburgh instrument seller Thomas Glenn. I might note that an interesting indication of the popularity of the instrument in Scotland and in New England is shown by the fact that while Thomas Glenn was selling 31 new keyed bugles in Edinburgh during the years 1838-1841, letters from the same period show that Graves & Co. of Winchester, New Hampshire sent nearly as many (28) to a small dealer in Montpelier, Vermont.

There is also much new material on the instrument in German-speaking areas of Europe, including the work of Erich Tremmel documenting nineteenth-century Bavarian bands, a dialog describing the keyed bugle from Franz Xaver Schubert's 1862 *Katechismus der Musikinstrumente*, and even some examples of a genre of German folk poetry about the keyed bugle known as "Klappenhornvers."

In chapter two on the keyed bugle in the United States the complete quotation describing the keyed bugle and cornet contest between Patrick Gilmore and Ned Kendall from *Bands of America* by Harry W. Schwartz is included, making this famous passage again easily available to readers.

Chapter three describes the revival of keyed bugle playing today. Some additional recordings are mentioned, and two current sources of new keyed bugles are listed: Robb Stewart of Los Angeles; and just recently, Jürgen Voigt in Markneukirchen, Germany. Among the many contemporary players of the instrument included, I note the omission of Ken Hufford. Hufford began playing keyed bugle about 1980 and played keyed bugle solos with the Yankee Brass Band Festival in New Hampshire and Vermont for several years beginning in 1986. Another more serious omission occurs in this chapter where the cartoons of John Webb, which appeared in the first edition, have been left out. Serious study of the instrument would seem to me utterly impossible without the cartoon showing how one plays the eleventh and twelfth keys! (With the left toes!)

An interesting aspect of soprano brass playing pointed out in chapter four on method books is that during the last two centuries soprano brass instruments progressed from instruments of royalty and the church, to the military, to use in company bands and commercial theatres, to academies and schools, and finally, I might add, in the United States to town bands where any Tom, Dick, or Harry (not Mary though) could play them. Several newly discovered methods for keyed bugle are listed, most important among them the Baissières-Faber *Petite Méthode de Trompette à Clé avec un choix d'Airs nouveaux par Baissières-Faber*. Another, the A. Culet *Méthode Complète de Bugle ou Trompette à Clefs* is of interest for the included "six sonatas avec accompagnement d'Ophicleide" and the duets and caprices in the final section which Dr. Dudgeon describes as having more musical interest than most studies.

Chapter five on literature has been significantly expanded to include six new collections or titles for a total of 36 items. Some of the new complete solo parts included are: Carl Braun and Bernhard Crusell "Adagio & Polonaise"; Liberatus Geppert "Offertorium in B," arr. Dudgeon; Baissières-Faber "Polonaise Variée pour la Trompette à Clefs (si b)," ed. Dudgeon; and four pieces from *The Bugle Horn Major's Companion*. New also is "The Great Exercise being a modulation thro all the keys and shewing the great power of the Kent Bugle." The author also opens up a "significant body of repertoire that rests closely enough to the keyed bugle era to be considered fair game for performance on a keyed bugle." If it is good music, he says, falls within the keyed bugle era (1810-1870), and is idiomatic for the instrument, there is no reason not to include it in the repertoire. Tuba players like this reviewer have borrowed shamelessly for their instrument with far fewer scruples.

The sixth chapter on performance practice adds an extensive five-level curriculum for learning the keyed bugle. It takes the student from buzzing the lips to virtuoso playing and commissioning new works. Seven pages of detailed instruction, recommended methods and studies, literature appropriate to each level, and evaluation standards give the interested student a valuable framework with which to approach the study of the instrument.

Chapters seven and eight discuss historic players of the keyed bugle and firms that made and sold it. About sixteen new players are discussed in this edition for a total of 111. I could only add perhaps three more from my recent work on presentation instruments. About a third (47) more makers are listed for a total of 179. How interesting that we know so many more makers than players!

The last chapter is entirely new and deals with far more than its title, “Acoustics and Construction,” suggests. In addition to useful sections on those two subjects there are valuable discussions of terminology, identification of unmarked instruments, business and trade practices, and a history of the Markneukirchen musical instrument industry.

I hope I have given you a tantalizing idea of the wealth of new material that has been added in this edition of *The Keyed Bugle*. What was a fine study of the instrument has become, I believe, a classic work among the writings about individual instruments.

Robert E. Eliason

CORRESPONDENCE

After completing the article, “The Köhler Family of Brasswind Instrument Makers,” *Historic Brass Society Journal* 16 (2004): 89-123, the following additional sources came to light. First, George Astor’s catalogue at the British Library (BL 1609/4276), entitled “1799. / [coat-of-arms] / GEORGE ASTOR, MANUFACTURER / OF / MUSICAL INSTRUMENTS, / AND / MUSIC-SELLER [...] / No. 79, Cornhill, and No. 27, Tottenham-Street, / Fitzroy-Square, London. [...]” confirms that Astor sold bassoons fitted with a “Trumpet Top.”

Second, the Legacy Duty Register NA PRO copy IR/26/50 reveals that when the will of John Köhler (I) was proved (29 April 1801), one of his siblings, Henry, was in London, and apparently living at St. James’s Street. Henry Köhler, described in the document as a farmer, was granted administration of Kohler’s estate, valued at under £5,000.

Third, a notice in *The Times* for 18 March 1801 (Issue 5056, page 1, column A) provides compelling evidence that John Köhler (II) was indeed the nephew of John Köhler (I):

JOHN KOHLER, (Nephew to the late Mr. / KOHLER), FRENCH HORN and TRUMPET-MAKER. / No.89, St. James’s-Street, London, begs leave to inform the / Nobility, Gentry, and the Public in general, that he has served / his Apprenticeship to the said Mr. Kohler, and now carries on / the Business at the same place. He therefore solicits the continu- / ance of their Orders and Patronage, which it will be his unre- / mitting endeavour to deserve, flattering himself to be able to give / satisfaction, and furnish Instruments of every Branch, and the / same quality as heretofore, on the shortest notice and most reason- / able terms.

Finally, an advertisement placed in *The Times* some thirty years later, on 3 March 1831 (Issue 14477, page 1, column A) by John Augustus Köhler, suggests that he probably had been involved in instrument making prior to moving to 35 Henrietta Street in 1830. It also

strengthens the argument that it was during the early 1830s that John Köhler (III) sought every means possible to establish himself as a brasswind instrument maker:

To COLONELS and COMMANDERS OF REGI- / MENTS -
 J. KOHLE[R] respectfully announces to the Army / in general, that he
 continues to furnish military bands with com- / plete [sets] of MUSICAL
 INSTRUMENTS of superior workman- / ship, and on the most reasonable
 terms - 35, Henrietta-street, Co- / vent-garden, London. N.B. Russian valve
 French Horns, Trum- / pets, and Cornets, on an improved principle.

Lance Whitehead and Jenny Nex

GUIDELINES FOR CONTRIBUTORS

The Historic Brass Society invites submissions of articles for its annual *HBS Newsletter* and annual *HBS Journal*.

1. The HBS publishes articles based on any aspect of brass instruments of the past—from antiquity through the twentieth century and representing cultivated, vernacular, and non-western traditions. The *Journal* also publishes English translations of significant primary sources that shed light on brass instruments and their use, and it includes in-depth bibliographies and reviews. Most articles in the *Journal* are between 4000 and 6000 words long; shorter submissions (including brief reports of discoveries) are always encouraged, and longer ones may be considered as the subject and treatment warrant. Articles submitted to the *Journal* will be read by at least two expert referees who will advise the editor and board on acceptance or rejection. Contributors should aim for a concise, fluid style of English presentation that will be accessible to a broad audience of academics, performers, and interested amateurs. The HBS reserves the right to edit submissions for style and may return them to the author for extensive revision or retranslation.

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3. Authors submitting *Journal* articles should submit six copies of the article along with a 3.5-inch floppy disk or CD in Microsoft Word® for Macintosh® or Windows,® or in “rich text” format. Authors submitting material for the *HBS Newsletter* should include three copies of their article in one of the formats listed above. Authors from countries in which access to reproduction facilities is severely limited may submit a single copy.
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5. Material should be double spaced on 8.5" X 11" paper. Authors are requested to place only one character space after every sentence and punctuation mark. Endnotes and bibliographic formats should conform to the guidelines given in *The Chicago Manual of Style*, 14th ed. (Chicago and London: University of Chicago Press, 1993).
6. Musical pitch names and designations should conform to the system given in the *New Harvard Dictionary of Music* (Cambridge: Harvard University Press, 1986), p. 640.
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