

REVIEWS

Das Flügelhorn / The Fluegelhorn. The History of the Fluegelhorn as Illustrated by the Streitwieser Collection in the Instrument Museum of Schloss Kremsegg, by Ralph T. Dudgeon and Franz X. Streitwieser. Bergkirchen: Edition Bochinsky, 2004. Fachbuchreihe Das Musikinstrument, Band 84. Text in German and English. 252 pages, with numerous full-color photographs, ISBN 3-932275-83-7. Price 76 euros. (Order from PPMEDIEN GmbH, Edition Bochinsky, Postfach 57, 85230 Bergkirchen, Germany, Fax +49 8131 565510; www.ppvmedien.de/shop for Internet orders.)

We have books about the trumpet, the horn, the trombone, the tuba, even the keyed bugle and the post horn, but this is the first comprehensive study of the fluegelhorn. It is perhaps not surprising that it has taken so long for such a study to appear, given the great diversity of shapes and sizes in which this instrument has appeared throughout its history.

The two authors are predestined for their task. As both a scholar and a performer, Dudgeon is the world's foremost exponent of the keyed bugle, which itself is a member of the fluegelhorn family, and Streitwieser is an indefatigable collector of over one thousand brass instruments, now housed in Schloss Kremsegg, Austria; his collection contains more than a hundred fluegelhorns of all shapes and sizes.

Besides the authors, three further contributors should receive special mention. In 1991 (p. 9) or 1992 (p. 170), Herbert Heyde spent a year with the Streitwieser Collection, then in Pottstown, Pennsylvania, measuring and describing in detail those instruments present at the time (nos. 1-904). His sensible cataloguing system was taken over for the present book by Lars Laubhold, who provided measurements and descriptions of instruments subsequently acquired. Last, but not least, special praise goes to Petra Schramböhrer for her superb color photographs. In a separate photographic section, each instrument is shown on two pages of the opened book: on the left in full view, and on the right in several detail shots.

The book is divided into four parts: a concise and valuable historical introduction, the above-mentioned photographic section with pictures of no fewer than 98 instruments now in Schloss Kremsegg, descriptions and measurements of the instruments, and an appendix containing a list of musical works in which fluegelhorns appear and a bibliography.

Separating the photos from the descriptions has the advantage of allowing the remarkable photos to have their full impact. If Part Three with its descriptions were not present, the book would still be a beautiful coffee-table presentation of the first rank. It is this Part Three, however, together with Dudgeon's historical introduction, that gives the book its lasting scholarly value.

In Dudgeon's own words, "The question of what is a fluegelhorn is not easily answered." It is certainly much, much more than the soprano instrument employed today in Austrian wind bands and by jazz trumpeters as an alternative instrument with a mellow tone. It is an entire instrument family that originated in the C- or half-moon-shaped *Harsthorn*, one of which (not two, p. 13) from the year 1455 survives in the Bernoulli

Collection, now in the Musikmuseum of Basel, Switzerland. By the eighteenth century, various types of signaling instruments for use in various branches of the military (fifes and drums for the infantry, trumpets and timpani for the cavalry), the postal services (post horns and coach horns), and the hunt (hunting horns and fluegelhorns) can be identified. The origin of the word *Flügelhorn* has to do with a small crescent-shaped horn carried by the *Flügelmeister*, who so directed the course of both wings (*Flügel*) of the hunt. During the Seven Years' War the military hunters' corps of Hanover, so called because their ranks were recruited from huntsmen, used such instruments, called *Halbmonde* (half-moons). Shortly before 1800 this instrument turned up in England (see John Hyde's *New and Complete Preceptor for the Trumpet & Bugle Horn* of 1798), where it was soon folded into a single loop and called the bugle horn, giving rise in Germany to another word synonymous with *Flügelhorn*, the *Bügelhorn*. From then on this instrument was successively fitted out with keys (by John Haliday in 1810) and later valves of various types, and built in various sizes from E \flat soprano to contrabass.

Because of its special dimensions—most strikingly the large bore of its bell section, often with little or no flare—and despite local variations of shape and size, a fluegelhorn can always be readily recognized as such. Dudgeon's preface is warmly recommended, not only for its comprehensiveness in such a small space, but also for its information value on such wide-ranging subjects as Brahms' father, the innovations of Adolphe Sax, the Distin family ensemble, Kuhlo and church trombone choirs, and—a big plus—"The Fluegelhorn in Contemporary Music."

The illustrations and the descriptions are sensibly organized in 16 sections to account for the many variations of size and shape. The 16 sections deal respectively with: half-moon types; natural bugles and signal horns with fluegelhorn characteristics; keyed bugles; fluegelhorns in C and B \flat ; the same with echo bells; Kuhlo fluegelhorns; Périnet-valved fluegelhorns; circularly wound fluegelhorns; Italian *flicorni*; circular bell-front tenor horns; rotary-valved bell-front alto and bass fluegelhorns, bass trumpets [a vernacular expression referring to the shape and not the bore], and bell-front tenors; bell-front altos and tenors with Berlin or Périnet valves; upright altos in E \flat ; American over-the-shoulder horns; Saxhorns; and clarin horns. (The latter were designed for Streitwieser starting in 1977 by the Freiburg maker Hans Gillhaus for the performance of high-register horn parts of the eighteenth century. Whether Ludwig Güttler, who developed his so-called *corno da caccia* later for the same purpose, was influenced by Streitwieser is unknown.)

The book appropriately and programmatically begins with an interesting and unique half-moon, probably from the nineteenth century, with a mouthpiece carved out of a stag horn. The large number of high-quality photographs plus the insights on local variations, key and bell forms, etc., provided in Part Three, are highly instructive. We learn that instruments with the "characteristic Prussian style bell with little flare" were also made by Viennese makers such as Daniel Fuchs (II.2, front cover, pp. 44-45, 175); that keyed bugles were made of copper not only in England, but also in Markneukirchen (III.4 and 5, pp. 54-57, 179); that fluegelhorns consist approximately of 1/5 cylindrical (including valves) and 4/5 conical tubing (bell section, p. 183); that Austro-Bohemian fluegelhorns have narrower

bells and larger bores than those of their British and Continental counterparts (pp. 28, 183); that American over-the-shoulder horns of Civil War vintage (1861-65) should not be referred to as saxhorns (p. 225); and many other bits of information too numerous to mention here.

For the speed in which the book was produced (less than two years from the gleam in the eye to the finished product), the number of errors and misprints is surprisingly small. My Czech-speaking mother-in-law informs me that the instrument (XI.5) signed JAN KYNKOR / HOTOVITEL HUDEBNÍCH / NÁSTROJŮ / V PŘÍBRAMI (“Jan Kynkor, musical instrument maker in Příbram”) was certainly not made in Russia, as stated on pp. 122-23 and 214, but in the Austro-Hungarian empire: the lettering is Roman not Cyrillic, Příbram is a silver-producing town in Bohemia, and Russia was not the only country with a double eagle as its emblematic bird. Similarly, the echo fluegelhorn (V.1, pp. 90-91, 191) by Josef Zelena was made in Prague (*v Praze*); the local address of *Mala Strana* (“small side”) refers to that part of town at the head of St. Charles’ Bridge on the side of the Moldau on which the Hradčín is located; *Čís* (not *Cis*) 425 means “number 425” and does not refer to pitch. The fluegelhorn in C (IV.5, pp. 72-73, 185) was made not by Anton Dehmal, but by his successor (*Nachfolger*) Klimesch in Vienna, and not in the 1890s, but after Dehmal’s death in 1907. The misprint of Schnidt (the Cologne maker F. A. Schmidt, 1827-93) for the name of the inventor of the echo bell was carried over into the German text (p. 191). The authors have no information on the Zurich makers Hug Frères (p. 187)? According to Walter R. Kälin, *Die Blasinstrumente in der Schweiz* (Zürich: Gesellschaft der Freunde alter Musikinstrumente, 2002), 49-50, Gebrüder Hug (Hug & Co.), a dynasty formed by the two brothers Jakob Christoph Hug (1776-1855) and Caspar Hug, is now in its sixth generation; a music publishing business was established by the famous composer Hans Georg Nägeli (1773-1836) and renamed Gebrüder Hug in 1818. They seem to have made brass instruments between 1875 and ca. 1920. Today large music stores bearing this name exist in eight Swiss cities. From the picture on p. 140, I question whether the ascending fourth valve on the over-the-shoulder horn by Fiske raised the pitch by only half a step, as is claimed on p. 225, for it has the same length as the first valve slide (whole tone). American instruments of this type were often made of German silver, not only of brass (as is stated on p. 225); see XIV.1, 6, and 8, as well as an anonymous soprano instrument, probably made by J. A. Allen (1815-ca. 1905) in the Bad Säckingen Trumpet Museum (Inv. No. 34110).

On p. 21 it is stated that in “1839, François Périnet of Paris designed his valve system.” Why is this date handed down from one author to another, while in another secondary source we learn that Périnet’s invention was first described in French patent no. 9606 from 27 October 1838? To my knowledge, no scholar has yet come up with Périnet’s original patent document. Was Herbert Heyde’s *Brief Catalog of the Collection of Brass Instruments* of the Streitwieser Foundation published in 1994 (p. 249) or 1997 (p. 235)? In the “Selected repertoire listing of music with parts for the fluegelhorn” (pp. 239-46), I would question the listings of works in which this instrument is not mentioned at all (Gassmann, Händel, Reiche ed. by Majer); and Lindpaintner’s *Romanze und Rondo für das Flügelhorn in B* hardly resembles an anonymous *Polonaise for the chromatische Trompete* (as suggested on p. 244),

since the former work demonstrates no polonaise-like characteristics.

Readers should realize that this is a valuable book which is bound to remain the standard work on the fluegelhorn for years to come. Sincere congratulations to authors and publisher for the welcome and aesthetically pleasing production.

Edward H. Tarr