

## REVIEWS

*Bach: The Brandenburg Concertos*, by Malcolm Boyd. Cambridge: Cambridge University Press, 1993. Cambridge Music Handbooks Series. 120 pages. ISBN 0 521 38713 2, paperback, \$10.95; ISBN 0 521 38276 9, hardback, \$29.95.

The music editors at Cambridge University Press have come up with an excellent idea with their Music Handbooks Series: a distinguished scholar discusses an individual musical masterwork in a relatively short book, packed with information. With “the concert-goer, performer and student in mind,” the handbooks’ length and writing style make them eminently readable. While it is clear that only so much can be covered in such a small volume, Malcolm Boyd has done a fine job of sifting through diverse information on the Brandenburg Concertos while adding some perceptive theories of his own. Boyd covers details about the origins and reception history of these concertos, with special sections devoted to instrumentation and form, as well as an individual discussion for each concerto. A good select bibliography is also included. I will deal here primarily with Boyd’s discussion of the first two Brandenburg Concertos, since they are of greatest interest to brass players.

Boyd’s information on various editions of the Brandenburgs, found in his preface, is useful, though characterization of miniature-score versions of the *Neue Bach-Ausgabe* (NBA) as a “‘best buy’ for the modern student, especially as they show each instrumental part at sounding pitch,” must be questioned (p. ix). The NBA editor (Heinrich Besseler) decided to print the brass parts at concert pitch (or an octave removed, depending on how the question of alto or basso performance is resolved). For those familiar with transposing brass parts—the most common form of notation in scores and parts since the 18th century—the *Bach Gesellschaft* edition may be more useful.

Throughout the book Boyd rightly stresses Bach’s indebtedness to Vivaldi as a transmitter of the Italian concerto form. He notes that instrumental parts of four concertos of Vivaldi, now in the Sächsische Landesbibliothek in Dresden (RV 568, 569, 571, and 574), are scored similarly to Brandenburg No. 1, suggesting a relationship between Bach and Dresden that might have been explored more fully. But other composers in Bach’s orbit (notably Germans, many of whom worked at Dresden) who wrote similar works, such as J.D. Heinichen, J.F. Fasch, H. Stölzel, J.G. Pisendel, M. Hoffman, or G.P. Telemann receive scant attention or omitted altogether. A brief discussion of these works would shed light on the context of Bach’s work and the concerto form as adopted in Germany, and would reveal that the Brandenburg Concertos are not the anomaly we are often led to believe.

Since the autograph manuscript dedicated to the Margrave of Brandenburg in 1721 is almost certainly the authoritative text for the Brandenburg concertos, Boyd gives it relatively short shrift. Some of the most interesting questions Boyd raises concern the relationship of variant versions of the Brandenburgs to this most definitive version. In his arguments Boyd employs techniques of current and successful Bach research involving source study to

determine a plausible dating and genesis of the works, and offers perceptive observations on the structure of the works.

By far the most complex questions regarding extant sources are those that relate to the First Concerto. Boyd lavishes much discussion upon the variant versions of this concerto, and judging from the number of times parts of it were reworked, it appears that Bach was also particularly interested in it. (Though Boyd summarizes the chronology for the Brandenburg Concertos that Heinrich Bessler formed in 1956, a more complete table, especially of the various movements related to Brandenburg No. 1, would have been helpful in sorting out the complex relationships among the works.)

Much is made of C.F. Penzel's copy of movements from the first three Brandenburg Concertos. Boyd tells us that Penzel's copy of score and parts of the First Concerto (BWV 1046a), labeled "Sinfonia," was "made some ten years after Bach's death" but "transmit[s] versions of the concerto that pre-date the autograph score of 1721" (p. 11). Of major consequence is that fact that these copies include of versions of the first, second, and last movements of the First Concerto as we know it, and the Second Concerto as well.

Boyd makes some intriguing observations about the overall structure of Brandenburg No. 1, drawing upon information deduced from Penzel's copy. Assuming this copy is from of an earlier version of Brandenburg No. 1, he proposes that Bach was not satisfied with the Sinfonia as a three-movement concerto. In order to set this right, Boyd theorizes, Bach inserted another movement (Allegro) with *violino piccolo*, whereupon he revised the rest of the concerto so as to include the *violino piccolo* and added a polonaise to the minuet. In support of this thesis Boyd notes that most movements of No. 1 are really not in Italian concerto style; the work can be seen more as an orchestral suite, with only the Adagio suggestive of the Italian concerto style. Though Boyd does not mention it, this casting of a concerto in quasi-suite form is not confined to Bach's works, but can be found in works of many of Bach's contemporaries such as J.D. Heinichen, M. Hoffmann, J.C. Schmidt, J.D. Zelenka, and J.F. Fasch, among others.

One of Boyd's most significant theories concerns the genesis of the (inserted) third movement of Brandenburg No. 1. While Bach's adaptation of this movement for the opening chorus of the cantata *Vereinigte Zweitracht* (BWV 207, 1726) has often been cited as one of his finest parodies, Boyd sets this assumption upon its head and makes a convincing case that the third movement of Brandenburg No. 1 originated as a chorus from an earlier vocal composition.

Boyd also reiterates Johannes Krey's thesis that a version of BWV 1046a possibly served as an introduction to the hunt cantata *Was mir behagt ist nur die muntre Jagd* (BWV 208, 1713). Evidence in favor of this interpretation is seen in commonalities between the two pieces; for example, the instrumentation, use of the key of F, and the fact that the horn call opening would have been appropriate for a hunt cantata. Also, since the cantata begins without an introductory movement, but, uncharacteristically, with a recitative, it would seem that BWV 1046a might serve well as an introduction to BWV 208—although as Boyd notes, most likely in modified form. Though these arguments seem convincing enough, there is one important aspect from a brass player's perspective that has gone unnoticed:

BWV 208's technical demands are meager in comparison to those in BWV 1046a, and in this writer's opinion may well have been written for different players.

Another idea of Johannes Krey, that Brandenburg No. 1 might have been intended for the Dresden *Hofkapelle*, is only hinted at, though there are good reasons for this suspicion. The addition of a polonaise (for August the Strong, Elector of Saxony but also King of Poland), a part *forviolino piccolo* part (written for either Jean-Baptiste Volumier or J.G. Pisendel, violin virtuosi in Dresden at the time) and the prominent horn parts (for the able horn specialists Johann Adalbert Fischer and Franz Adam Samm in Dresden) seems to indicate that the *Hofkapelle* in Dresden would have been a possible recipient of the concerto. While it is true that high, exposed horn parts are not unusual in Bach's output, the similarity in terms of demands in these horn parts and those of Dresden composers from the same time (in the works of J.D. Heinichen for example) is well worth mentioning.

The Second Brandenburg Concerto, while written more clearly in concerto style than the first concerto, is something of an anomaly in Bach's *oeuvre*. Among the salient features that distinguish this concerto from others include the unlikely combination of solo instruments, a trumpet part keyed in F, and the extended fugue subject by the solo trumpet that initiates the third movement. Boyd mentions them all in passing.

Though many of Boyd's insights into the composition and structure of the concertos are ingenious, his writing as regards brass instruments and players contains no surprises. Brass players' performance practice problems as found in Bach's Brandenburg Concertos Nos. 1 and 2 stand at the heart of the controversies on how to perform these and other Baroque-period works—and this even though an authoritative autograph manuscript as well as an unparalleled volume of critical scholarship on the composer are readily available. Thus it is curious to find that while an entire chapter is devoted to difficult problems of instrumentation, Boyd, in his discussion of recent recordings, assures us that “with matters of text and instrumentation largely settled, it has been possible to concentrate again on personal interpretation” (p. 23). “Personal interpretation” for natural brass players today includes such basic decisions as determining how to play notes not in the harmonic series as well as out-of-tune notes. Later, he offers that “Despite the immense amount of research that has been done this century on the construction and playing technique of eighteenth-century instruments, many problems about the instrumentation of the Brandenburg Concertos remain to perplex both the scholar and the performer” (p. 26). Amen!

Specific problems of brass performance practice are barely touched upon or omitted altogether. For example, questions involving type of instrument or performance technique are not mentioned. While one might not expect Boyd to attack these difficult questions, he shows slight inclination even to acknowledge that uncertainties exist.

As for the horn, Boyd mentions that “the normal non-valved *corni da caccia* (thus specified by Bach) in F” would have been used (p. 29). But what are “normal” *corni da caccia*? There is no conclusion as to whether these are large-hooped, small-hooped, F-alto, or F-basso instruments, with funnel or cup mouthpiece, nor is it clear if hand-stopping would have been used—even though almost all recordings of this music using “authentic” techniques today have resorted to hand-stopping or nodal vent-hole technique in order to

bring tones in tune by present-day standards. Boyd assumes that the concertos were written for and played by the orchestra at Köthen where there were no hornists, but he offers no new information on the identity of the original horn players.

On the trumpet in the Second Brandenburg Concerto, Boyd admits that “which particular instrument Bach wrote for, who played it and which way it transposed... still await convincing answers,” but he hastens to add that “the balance of evidence indicates that the part was indeed written for a trumpet in F sounding a fourth above” (p. 30). While one might agree with these comments, no citation for “the balance of evidence” is given. Similarly, the thorny problem of the designation *Tromba, o vero Corno da caccia*, seen in Penzel’s copy of the Second Brandenburg Concerto, is raised, with the suggestion that performances were given an octave lower after 1750. Again, Boyd neglects to the wealth of recent scholarship pertaining to problems of brass nomenclature (including trumpet and/or horn designations).<sup>1</sup> As to the players of the trumpet part in the Second Brandenburg Concerto, Boyd suggests Köthen trumpet players Johann Ludwig Schreiber or Johann Christoph Krahl, but also mentions Johann Caspar Altenburg, citing Martin Bernstein’s thesis that Brandenburg No. 2 was intended for Weissenfels.

It is unfortunate that much brass scholarship bearing on the resolution of the questions relating to brass instruments appears not to have been consulted.<sup>2</sup> In fairness to Boyd, a handbook is not the forum for an extended discussion of all known information in a narrow field of performance. Nevertheless, since the questions of brass performance practice are so basic to these works and their realization it would have enhanced the usefulness of Boyd’s work for brass performers if they had been mentioned.

Among the most interesting ideas Boyd brought to light were those having to do with reception history. I was fascinated to learn, for example, that Toscanini’s performances of the Second Brandenburg Concerto used soprano saxophone for the trumpet part. Also a surprise was the information that interest in recording the Brandenburgs has been relatively recent: the first complete set was not recorded until 1936 with the Busch Chamber Players; the first recording on period instruments occurred in the 1950’s with the Schola Cantorum Basiliensis under the direction of August Wenzinger. A recording not cited by Boyd, but of interest to brass players is that recorded in 1984 by the *Neues Bachisches Collegium Musicum Leipzig* under the direction of Max Pommer, entitled *Brandenburgische Konzerte No. 1-6: Früh- und Spätfassungen nach Abschriften um 1750* (Capriccio LP C 75 058/1-3; CD 10 041 10 042 10 025). This set includes the Bach autograph and C.F. Penzel versions of Brandenburg Nos. 1 and 2, as well as the Sinfonia in G major from the cantata *Ich liebe den Höchsten von ganzem Gemüthe* (BWV 174/1), in which Bach added two horn parts, among other things, in the first movement of the Third Brandenburg Concerto. The brass parts are played in alto and basso versions on valved trumpet and the so-called corno da caccia (a valved 20th-century version!) by Ludwig Güttler and Kurt Sandau, with interesting liner notes provided by Hans-Joachim Schulze and Max Pommer.

All in all, Boyd’s book provides much useful information and is a fine point of departure for study of the Brandenburg Concertos, though specific in-depth information on brass-related questions is best sought elsewhere.

*Thomas Hiebert*

## NOTES

1. See, for example, Herbert Heyde, "Blasinstrumente und Bläser der Dresdner Hofkapelle in der Zeit des Fux-Schülers Johann Dismas Zelenka (1710-1745)," in *Johann Joseph Fux und die barocke Bläsertradition*, ed. Bernard Halba (Tutzing, 1987), pp. 39-63.

2. Among those who have written extensively on early 18th-century brass performance practice problems are Herbert Heyde, Reine Dahlqvist, Peter Damm, Detlef Altenburg, Don Smithers, and Edward Tarr.

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*The New Langwill Index: A Dictionary of Musical Wind-Instrument Makers and Inventors*, by William Waterhouse. London: Tony Bingham, 1993. (Available from the publisher, 11 Pond Street, London NW3 2PN, England. Tel 44-(0)71-7941596 Fax 44-(0) 71-4333662.) ISBN 0-946113-04-1. 518 pages. Price (includes postage) £ 64 UK, £ 66 Europe and sea-mail worldwide, £ 80 airmail outside Europe, £ 210 for signed, leather-bound limited edition.

The sixth edition of Lyndesay Langwill's *An Index of Musical Wind-Instrument Makers*, published in 1980, was the last edition of this classic reference work prepared by Langwill himself. Fortunately for the music community, with this new version of the book, William Waterhouse has taken over the enormous task that was Langwill's life work. More than simply a revision of the sixth edition, Waterhouse's book is a new work, building on the labor of its predecessor, but also expanding its scope. Its 500-plus pages contain nearly 6500 entries, arranged alphabetically, for brass and woodwind instrument makers and inventors active up to the first half of the 20th century. It is about one third larger than Langwill's final edition, which had fewer than 4000 entries.

Each entry may fall into one of three categories:

1. Maker—as individual, partnership, family, workshop/factory, and dealer.
2. Trade name employed.
3. Inventor, patentee, player, or composer associated with a particular maker or instrument.

A typical entry may contain as many as twelve subdivisions: heading, biography, mark, serial numbers, address, invention, patent, exhibition, writings, catalogue, location, bibliography. Data is carefully cross-referenced. This is a remarkable publication and a must for museum curators, instrument collectors, or anyone doing work in brass or woodwind research, or organology. Nearly 400 maker's marks are reproduced herein, and the biographical information is often quite detailed. A literal "mini-history" of each maker is given, with dates of birth and death, location of workshop, family connections, business involvement, patents and inventions of the maker, citations of important exhibitions,

locations of extant instruments in various collections, catalogue information from the maker, writings, and bibliography of references relating to the entry.

Special attention is given to instrument-making families. An overview of the activities of such distinguished names as Bassano, Haas, and Pelitti is given in a detailed manner, often including a diagram of the family tree. The bibliography of articles and books pertaining to the particular maker is thorough and will help the reader find additional information about the subject.

It was quite satisfying to find information about makers of instruments from my own modest collection, for such information adds a certain depth of appreciation for the instruments. This is perhaps the eccentric view of a collector, and one not always appreciated by everyone, but having this information is in some way reassuring as well as edifying. Skimming through the book can be a fascinating treat. Whether one reads the entry of a name still very much on the contemporary scene such as that of Vincent Bach or Henri Selmer or peruses the listing of distinguished old makers like Hainlein, Haas, Bassano, or Raoux, each entry gives the reader a real feeling of the life work of these makers.

Waterhouse has written a fond biographical essay about Lyndesay Langwill. Harkening back to an age when many scholars were enthusiastic and talented amateurs, Langwill was a successful accountant and amateur musician whose interest in organology was first sparked by the work of Canon Galpin. He was encouraged in his endeavors by Galpin as well as by Curt Sachs, with whom he corresponded, and his life-long task of methodically compiling wind-instrument data was off and running. In 1941 he privately issued the first of the "Langwill's Lists." He maintained a voluminous correspondence with many leading musicologists, continued to compile data, and in 1960 the first edition of his *Index of Wind-Instrument Makers* was published. The rest, as they say, is music history. Langwill's musical work was even all the more impressive considering that he had a busy professional life as well as being active with many charitable concerns. It is also much to Waterhouse's credit that he pays such homage to his predecessor. It is unfortunately not uncommon in scholarly circles that people are often overly protective of their particular area of research. That Waterhouse makes such a magnanimous salute to his predecessor is refreshing. Even though this is a new and very much expanded publication, Waterhouse has retained Langwill's name in the title, as he says in the preface, an "epithet of affectionate memory."

Another important feature of this book is Herbert Heyde's essay, "Maker's Marks on Wind Instruments." Heyde offers a fascinating account of instrument maker's marks, giving a history of the development of this most problematic aspect of organology. No stranger to readers of this Journal, Heyde outlines many of the intricate rules and traditions involving maker's marks as established by many of the artisan guilds throughout the centuries. Unlocking the mysteries of these various traditions, such as the use of a mark of a particular workshop or of its alteration as it was passed down to the next generation of a family member, can go a long way toward explaining this aspect of music history. Dr. Heyde is perhaps the greatest expert in this area, and he offers some stimulating information and speculation.

There are several other interesting aspects of this publication. One is a historical map of central Europe that locates workplaces of 17th-, 18th-, and 19th-century makers, thereby

illustrating the range of such activities in as only pictorial media can. In addition, an extensive geographic index of maker's workplaces is given at the end of the book. A quick glance at this index easily highlights the most prominent instrument-making locations. Also included is a complete list of cited collections and libraries and comprehensive glossary of terms. In keeping with the rapidly developing electronic age, a CD-ROM version of this work is in preparation, and will be available at some point in the near future. William Waterhouse has done an outstanding job with his monumental task and has done well in his first attempt at following the footsteps of Lyndesay Langwill.

*Jeffrey Nussbaum*

10.10.10

*Die Blechblasinstrumente in J.S. Bachs Werken*, by Gisela Csiba and Jozsef Csiba. Kassel: Merseburger, 1994. 152 pp. Photos, facsimiles. ISBN3-87537-260-3.

I predict that this new book on Bach's brass instruments will stir up a heated discussion in the near future. The following lines are not intended as a detailed review, but I judge the contents of this book to be authoritative enough, and explosive enough, that HBS members should be made aware of it. Jozsef Csiba was a trumpeter in one of the Budapest orchestras before emigrating to German and marrying Gisela, a musicologist. He also learned trumpet-making according to the old methods from the Thein brothers.

The authors claim to have solved many of the problems that have plagued scholars for generations concerning the performance of Bach's parts on all the brass instruments. It will not make Reine Dahlqvist happy to see that the authors differentiate between corno and corno di caccia (see his recent article, "Corno and Corno da Caccia: Horn Terminology, Horn Pitches, and High Horn Parts," in *Basler Jahrbuch für historische Musikpraxis* 15 (1995): 35-80), and their claim also to have solved the problem of the *corno di tirarsi* to their own satisfaction may not be shared by everybody. Jozsef Csiba has reconstructed all these instruments, too, and his workmanship is above reproach.

The authors' frequent tendency to present their hypotheses as facts puts the reader on guard, but they have made one new and extremely interesting discovery: some old trumpets were apparently played with a short slide inside the mouthpipe. This slide was about one-third the length of the mouthpipe and is thus shorter than the true *tromba da tirarsi* slide, but of course permits intonation correction without "lipping." It is the Csibas' contention that the Leipzig (and other) *Stadtpeifer* used the slide, whereas court trumpeters preferred "lipping."

The presence of these short slides (now lost, of course) is proven through interior photography (Endoskopie) of the mouthpipes. The instruments in question display for a certain distance the signs of abrasion which such a short slide would produce, and then the remaining distance of their mouthpipes returns to the normal centuries-old patina. The

instruments in question, and the length of the abrasion, are the Haas trumpet no. 1788 in the Leipzig collection and the J.J. Schmid D trumpet (Nuremberg, c. 1730), no. 3031 in the Germanic National Museum, 21 mm each); as well as the two F trumpets by Ehe (Nuremberg, c. 1735), nos. 1822 and 1823 in the Leipzig collection, 14.5 mm and 15.5 mm respectively. This evidence would explain a lot about how Reiche and others “did it,” and I must say comes close to the opinion Dahlqvist and I have already held for a long time, although Don Smithers (with this opinion that Reiche was a master of “lipping”) will not be pleased.

I have just talked with the new director of the Berlin collection, Dr. Rostle, and he is exploring the possibility of making endoscopic photos of the Huns Veit instrument in their possession, which of course was a true slide trumpet. Presumably the abrasive marks made by the slide will be seen throughout the entire length of the mouthpipe.

*Edward H. Tarr*  
*Bad Säckingen Trumpet Museum*

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*Trombone Technique in the Renaissance*, by David Hogan Smith. San Francisco: The King's Trumpetts and Shalmes Music Editions, 1989. KTS 903. Available from the author/publisher, 1720 19th Ave., San Francisco, CA 94122. \$15.00.

David Hogan Smith is a multi-talented performer and scholar whose work is at last becoming better known. His writings, on subjects as diverse as reed-making and early trombones, reflect his wide-ranging performing interests. He is a member of the ensemble known as The King's Trumpetts and Shalmes, the name he also uses for his publishing ventures. Many readers undoubtedly know his fine editions of music for shawm band and for brasses, some of which offer computer-generated parts in both “early” and “modern” notation.

Smith's *Trombone Technique in the Renaissance* is not exactly new, but as it has not been reviewed here previously, and as it constitutes an important addition to literature on the trombone, we should like to bring it to our readers' attention. It is a small book, only forty pages in length—a “desk-top” publishing venture, but well-produced nonetheless. It is amply illustrated with graphs, charts, musical illustrations, and several reproductions of early woodcuts. Extremely valuable, too, are the two appendices. Appendix I shows bell profiles, without measurements, for fourteen early (and one modern) trombones, while Appendix II offers highly detailed drawings, with measurements, of two early trombone mouthpieces (Anton Schnitzer, 1579, and Isaac Ehe, 1616) and six early trumpet mouthpieces. The latter are included for two reasons: first, considerably more trumpet mouthpieces survive; and second, trumpet and trombone mouthpieces of the period are actually quite similar in dimension and profile.

Smith adopts a very practical approach. Though there is much of value here for players of all levels, the author shows a particular interest in the modern player who is converting to the historical model.

The title of Smith's first chapter, "The Trombone of the Renaissance and Early Baroque," would perhaps make a better title for the book, since Smith certainly does not confine his observations to the Renaissance. Here, Smith describes the basic characteristics of the trombone, including its various sizes. He summarizes information given by Praetorius, Mersenne, and Virgiliano, and demonstrates once again that the early trombone was in A, with four diatonic positions, corresponding to modern first, third, fifth, and sixth positions respectively. While freely admitting that modern players probably will never get over thinking of the trombone as a chromatic instrument, there are, Smith says, good reasons for adopting the diatonic approach:

The four slide positions of the Renaissance trombone in A are actually very similar in size when the instrument is played in a tuning system approaching just intonation rather than modern equal temperament. Since the bells of the Renaissance instruments generally extended farther out (to modern fourth or fifth position) than they do on modern trombones (to modern third position), third position (modern fifth position) lies quite high and near the end of the bell. This attribute is more than a coincidence and allows for the easy visual dividing of the slide when locating positions [p. 7].

Smith also has an interesting theory as to why trombones were built in A:

Since the trombone was originally developed in the fifteenth century for use in the shawm band, one must look there for the answer. The trombone was actually the larger size of slide trumpet then in use with shawms, built a fifth below [the smaller slide trumpet] in pitch and used to perform, as Tinctoris says, the lowest contratenor parts in the shawm band. Since the shawm band generally transposed its music up a fifth or up a step, this "new" member to the ensemble was most likely thought of as being in G but built and sounding a tone higher, in A, both in order to fit in with the existing ensemble of shawms in G and D and to be pitched a fifth below the slide trumpet [p. 7].

Smith's chapter on "Articulation" is brief, but to the point. He wisely advises us to study the trumpet articulations of Bendinelli and Fantini, as well as those for cornetto by Dalla Casa and Francesco Rognoni. Smith fails to mention an important point regarding early double-tonguings, namely that the trombone's slide complicates these tonguings considerably—and this may in fact explain why no early writer mentions them specifically for this instrument. To be sure, trombonists can learn these tonguings with practice, but my own experience, both in teaching and performing, has been that it is much more difficult on a trombone than on a trumpet or cornett, since the latter two instruments do not require

coordination of the tongue with relatively large movements of the arm. But Smith makes an excellent point when he says that “[These tonguings] do not necessarily need to be employed only where speed is the concern....[They] can be used when executing a run of eighth notes in order to give them a slightly uneven articulation and speech-like quality” [p. 24].

Smith’s chapter on “Ornamentation” is similarly brief, but again, generally quite useful. This section could profitably have been combined with “Articulation,” since as Smith himself states, the two are usually discussed in the same treatises [p. 25]. Regarding the diminutions for *trombone alla bastarda* on Lasso’s *Suzanne un jour*, from Francesco Rognoni’s *Selva di varii passaggi* (1620), Smith observes that “This ornamentation is conceivably playable on a bass trombone in D, taxing the instrument to its very limits.”

Quite logically, Smith discusses the early-Baroque *gorgia* ornaments as well as the late-Renaissance *passaggi*. His discussion of the tremolo, however, is misleading. He states, “[The tremolo] has several different meanings. It is the articulated repetition of a single note, and is found in Monteverdi’s *Il combattimento di Tancredi e Clorinda*, published in 1638 in the eighth book of madrigals.... In another sense the term applies to the repeated notes maintained throughout a section in homophonic texture” [p. 28]. Here Smith falls into the same error David Boyden made in his *History of Violin Playing*.<sup>1</sup> It is certainly true that Monteverdi called for rapidly repeated notes—which he related to the *stile concitato* (“excited style”)—in the string parts of *Il combattimento*. But he never used the term tremolo in connection with this effect—nor in fact did any other writer prior to the 1790s. It is only Smith’s second definition of the term, that of “repeated notes maintained throughout a section in homophonic texture,” that is at all relevant to trombone playing in the period in question. This form of the “tremolo” is an affective gesture, requiring repeated notes articulated probably with an extremely soft tongue stroke, or perhaps just with the breath. The effect is intended to imitate the tremulant stop of an organ.<sup>2</sup>

One of the most interesting features of Smith’s book, though, is his discussion of acoustics. In fact, he devotes the longest chapter in the book to this topic. Smith stresses the importance of the mouthpiece, and gives his own opinion as to why modern mouthpieces do not work well on (faithful) reproductions of early instruments. The early and modern forms of the instrument, he says, represent rather different acoustical systems, and therefore a mouthpiece designed to operate with one system cannot satisfactorily be interchanged with one designed for the other.

Robert Pyle has read and summarized most of the available literature on the acoustics of brass instruments. Much of this deals with the trumpet, so he has rephrased where necessary to provide results for the trombone. For the most part, Smith has done well, but in Pyle’s opinion, he has gone astray in a couple of places.

On page 3 Smith dismisses the idea that material from which a brass instrument is made can influence its tone quality. He cites a 1941 paper by Knauss and Yeager and claims that Benade agreed with this in his book. Most if not all experienced brass players would quarrel with this, and there are in fact more recent experiments showing measurable changes in tonal spectrum produced by changing just the bell flare of a horn.<sup>3</sup> Also, Benade, in the referenced

section, was discussing woodwinds, not brasses, and explicitly limited himself to instruments with heavy walls (in fact, most of the discussion concerns the rounding of tone-hole edges). Human hearing—the combined functioning of the ear, the nervous system, and the brain—is remarkably sensitive to small changes. If many people can hear something that a researcher has been unable to measure, then perhaps a bit of skepticism is in order concerning the sensitivity of the experiment.

The second place Smith has trouble is on page 10, where he may be confusing two distinct uses of the word “partial.” To quote him, “In brass instruments we perceive the most stable tone, both as performers and listeners, in instruments in which these upper partials are tuned exactly in the integral fashion of the harmonic series.” Exactly harmonic partials are a property of any steady tone. It is a law of nature, first proven by Fourier and Gauss in the early 19th century. Smith may be confusing this with the occasional use of the word partial to denote an air-column resonance. The air-column resonances of a brass instrument should be nearly harmonically related in a good instrument, but need not be so. We have all encountered instruments with “bad notes” that depart unacceptably from the nearly harmonic resonances we want; in fact, flat second and third harmonics are a fact of life on the Baroque trumpet that the player must learn to deal with.

Aside from these minor problems, the description of how brass instruments function (and the trombone in particular) is quite well done. The bibliography contains a reasonably complete set of references to books and papers on the acoustics of brasses that may not be well known in the early brass community. It is indeed good to have such detailed drawings of early trombone mouthpieces, complete with dimensions. Perhaps some day someone will publish comparably detailed drawing of bell contours.

Smith’s book is a most useful addition to the literature on the early trombone. It should be placed on the bookshelf next to Henry Fisher’s *The Renaissance Sackbut and Its Use Today*<sup>4</sup> and Keith McGowan’s recent article in *Early Music*.<sup>5</sup>

*Robert Pyle and Stewart Carter*

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## NOTES

1. David Boyden, *A History of Violin Playing* (London, 1965), p. 129.
2. See Stewart Carter, “The String Tremolo in the Seventeenth Century,” *Early Music* 19, no. 1 (February 1991): 43-60. The effect appears in early works using trombone by G. B. Riccio and Biagio Marini, to name but two.
3. R.W. Pyle, Jr., “The Effect of Lacquer and Silver Plating on Horn Tone,” *The Horn Call* 11, no. 2 (April 1981): 26; and idem, “The Effect of Surface Coatings upon Brass-Instrument Tone Quality,” *Journal of the Acoustical Society of America* 69 (1981), abstract.
4. New York, 1984.

5. Keith McGowan, "The World of the Early Sackbut Player: Flat or Round?" *Early Music* 22, no. 3 (August 1994): 441-69.

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*A Performers Guide to Renaissance Music*, edited by Jeffery T. Kite-Powell. ISBN 0-02-871231-5. New York; Schirmer Books, 1994. Performer's Guides to Early Music Series. Available from the publisher, 866 Third Avenue, New York, NY 10022; (212) 702-7871. 416 pages, cloth \$40.

This book, based on the 1989 booklet published by Early Music America, is the first in a planned series, all prepared under the auspices of EMA. It is a fine addition to the growing number of works on the performance of early music. Four more *Performer's Guides* in the series are in preparation: *A Performer's Guide to Medieval Music*, Ross Duffin, editor; *A Performer's Guide to Seventeenth-Century Music*, Stewart Carter, editor; *A Performer's Guide to the Eighteenth-Century Baroque and Galant Periods*, Charles Brewer and Stephen Hefling, editors; and *A Performer's Guide to the Classical and Early Romantic Periods*, Kenneth Slowik, editor. Jeffery Kite-Powell is the series editor and judging from this initial effort, it will be a great success.

The Renaissance volume contains thirty-one chapters, dealing with most Renaissance instruments, vocal music, a wide assortment of musical issues including instrumentation, tuning, pitch, pronunciation guides, Renaissance theory, dance, and numerous practical concerns such as obtaining good performance editions, copyright considerations, publicity, program notes, and running a Collegium. In the Preface, Kite-Powell explains that the book covers the period from about the second half of the fifteenth century until the 1630s. The chapters are authored by many prominent scholars and performers who have both historical as well as practical expertise in their respective fields. The stated goal of the book, in which it admirably succeeds, is to present the material in a manner in which it can be easily understood and put into practical use, as well as being sufficiently scholarly to satisfy the needs of readers seeking more detailed information. Of immediate concern to HBS members are Douglas Kirk's chapter on the Cornetto, and Stewart Carter's on the Sackbut. Also of interest will be the chapter on Early Percussion by Ben Harms, the entries on other wind instruments by Herbert Myers, Ross Duffin, and Jeffery Kite-Powell, the chapters on Instrumentation by James Tyler and Kite-Powell, and indeed all of the theoretical and practical entries.

Both Kirk and Carter give a clear and concise historical overview of their respective instruments, as well as a detailed view of the practical considerations of playing and maintaining these instruments. As with most of the chapters, the two brass entries give ample information usable for the rank beginner or Collegium Director who might only be marginally familiar with the "ins and outs" of the cornetto and sackbut. It is to their credit however, that in spite of a rather limited format (the cornetto chapter is fifteen pages and the sackbut is eleven, both including illustrations, fingering and slide-position charts, and

notes), Kirk and Carter are also able to pay attention to some rather subtle historical issues such as use of mute cornetto, analysis of the side embouchure, mouthpieces, pitch, hand and slide positions, and ornamentation. Since the book has a strong "practical orientation," the various chapters also contain helpful suggestions about selecting repertoire, finding appropriate editions, important readings in that area, and a discography of current recordings.

Kite-Powell makes a good editorial decision by allowing certain issues to overlap in several chapters. By allowing authors to address some of the same issues the reader comes away with a fuller range of choices and, after all, that can't but help when it comes to implementing this information on the performance stage or Collegium rehearsal space. This point is well made by reading both James Tyler's chapter on Mixed Ensembles and Ben Harms' entry on Early Percussion. Tyler takes a conservative approach to the use of percussion (and trumpets also!), while the well-known drum virtuoso takes a not surprisingly different view. Interestingly, both Tyler and Harms invoke Praetorius' *Syntagma Musicum* in their respective arguments. Harms points to the inclusion of percussion instruments in the work, saying they certainly were used if they were included in the book. Tyler, again taking a conservative view, interprets certain material in *Syntagma Musicum* as merely theoretical, included even though some of the instruments were rarely if ever used (in Tyler's view). Tyler conjectures that these instruments were included only because of Praetorius' concern for comprehensiveness. With this interpretation in hand, he takes a jab at the more colorful approach to orchestration that was popular in the days when early music groups tended to throw in everything, including the "kitchen sink!"

Ross Duffin's chapter on the Shawm and Curtal clearly explains the use of those instruments and their place in Renaissance wind-band repertoire. There is a brief discussion of the use of slide trumpets in the *alta* band and the later use of trombones. Duffin's description of shawm sizes and use of transpositions in this repertoire helps put into clear focus many complicated issues. He is an advocate of shawms pitched in G and D and shows how the literature bears out this choice.

Herbert Myers' essay on Pitch and Transposition and Ross Duffin's on Tuning and Temperament are particularly informative. While these issues are by nature complex, the authors are quite successful in explaining clearly the essential aspects of these thorny topics. Duffin presents some historical considerations on tuning and elucidates the intricacies of meantone, Pythagorean, and equal temperaments. He puts these issues into a practical perspective, explaining why and in what repertoire the different systems should be employed. Sarah Mead also does an admirable job with her chapter on Renaissance Theory, explaining modes, hexachords and solmisation, counterpoint, *musica ficta*, and notation.

Even the most practical issues of music-making are not neglected. Beverly Simmons gives helpful publicity hints and Dean Nuremberger provides us with insights on presenting programs and writing program notes. Of course, other instruments as well as vocal performance is given equal expert treatment throughout the book. It's not clear why the trumpet, in both slide and straight forms, was given short shrift. Perhaps they will be given appropriate attention in the upcoming Guides on Baroque music and on medieval music.

*A Performer's Guide to Renaissance Music* is a must for music teachers, Collegium

Directors, or anyone interested in the performance of early music. The extensive bibliography and practical suggestions makes it a unique and invaluable resource. The combination of practical application and scholarly research sets this publication apart from many other works of its kind. Jeffery Kite-Powell, along with his team of first rate authors, has produced an excellent first work in this series, and we eagerly await the others that will follow.

*Jeffrey Nussbaum*

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*Method for Cor Alto and Cor Basse* (1824), by Louis François Dauprat. Complete English translation of the first edition published by Zetter, Paris, ca. 1824. Music reproduced in facsimile. Edited by Viola Roth. Bloomington, Indiana: Birdalone Music, 1994. (Available from the publisher at 508 North College Avenue, Suite 333, Bloomington, IN 47404-3831). ISBN (cloth) 0-929309-02-2; ISBN (leather) 0-929309-03-0; LC card number 93-74474. 482 pages.

Louis François Dauprat's monumental natural horn method book is widely accepted as being the definitive source for the instrument, and until this decade it has been available only in the original French. His three-part tutor is very complete and addresses virtually every conceivable issue related to the natural horn. Part One focuses upon the essentials of playing the instrument, e.g. embouchure, breathing, and preliminary exercises. Part Two addresses more refined issues, including advice regarding articulation, stage fright, and pedagogy. Part Three (which was unknown to many natural horn players until the present decade) provides information about idiomatic writing for the instrument and its different crooks, which would be of particular interest to composers. A fold-out "Grand Table" gives ranges for the twelve crooks and Dauprat's suggested hand position for the notes of each crook. Dauprat was obviously a gifted pedagogue who totally understood the natural horn and provided sound advice that is completely relevant to present-day musicians.

Editor/ horn player/ musicologist Viola Roth recognized the value of translating and publishing this massive tutor and has provided the music world with an amazing product. Roth's edition is itself a collector's item, showing detailed craftsmanship and painstaking care in preserving Dauprat's original intent. It includes Dauprat's Three Parts and *Grand Charte*, as well as an introduction, appendices, bibliography, and index.

This edition, dedicated to the memory of Philip Farkas, includes a nine-page introduction by Roth that not only provides background information about Dauprat and the Paris music scene during his time, but also explains Roth's approach to tackling the task of translating 19th-century French idioms. While the title page does not list a translator, reading the introduction gives one the impression that Roth collaborated with a number of people to produce this elegant and useful edition. To assist the reader, Roth compiled three appendices: "Musical Works Cited"; "Instructional, Literary, and Theoretical Works

Cited"; and "Register of Names." The musical examples appear in facsimile and are quite legible.

There is no doubt that a translated edition of the Dauprat *Method* is a valuable resource for horn players. Jeffrey Snedeker's translation of this work (commencing in *HBSJ*, volume 4, and continued in ensuing issues) attests to the worthiness of such a project. What makes Viola Roth's edition of the Dauprat so appealing is that it is a complete version of Dauprat's tutor, with musical examples, in an impressive cloth (or leather) binding. Roth's translation reads particularly smoothly, and the high quality of the production work is an indication of the care and scholarship that went into the project as a whole.

No natural horn player should be without Viola Roth's edition of Dauprat's *Method*. It is quite a remarkable reference book for any musician seeking knowledge about the instrument. Roth's and Birdalone Music's excellent work is worthy of a place of honor in the libraries of all serious horn players and scholars of 19th-century music and performance.

*Paul Austin teaches horn in the School of Music at Western Michigan University in Kalamazoo.*

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*Military Music of the American Revolution*, by Raoul Camus. Westerville, Ohio: Integrity Press, 1994. (Available from the publisher, 61 Massey Drive, Westerville, OH 43081). ISBN 0-918048-10-9. 231 pages, 15 illustrations, 17 musical examples. \$16.95.

Most Americans are dimly aware that their war of independence was fought to the rhythm of military music. A recruiting poster of a drummer boy in Revolutionary garb, which actually dates from this century, is a part of our cultural iconography. In the northeastern United States, no Memorial Day parade is complete without a fife-and-drum corps in three-cornered hats marching to the rapid cadence of a bass drum (an instrument unknown in Revolutionary field music). *Yankee Doodle* on the fife is the melody most associated with the Continental army, and for most people it is the beginning and the end of music from the American Revolution, the same way that the *Hallelujah Chorus* defines Baroque music or *The Saints Go Marching In* defines Dixieland. It is important to recognize that these clichés come to us not as history but as a small part of the process of national myth-making which began in the early 19th century and continues to this day. These images are not necessarily untrue, but they were created primarily to give a certain aura to the American Revolution that would give credence to the cultural and moral values of the aura-makers.

In opposition to this mythology we have history, in the form of Raoul F. Camus' excellent book, *Military Music of the American Revolution*. There is of course much more to the story than fifes, drums, and *Yankee Doodle*. In describing military music, Camus frequently refers to its function, both for the army itself and for the society to which the army belonged. Since the purposes of military music are not likely to occur to musicians today, especially those lucky enough to have avoided military service, it would be worthwhile to

mention them in the course of describing the book.

The most important function of music in an 18th-century army was to give signals—on the march, in camp, and in battle. The size of armies and the noise and smoke of combat made shouted or visual commands impractical. For the Continental army as for the armies of most of Europe the instrument of choice was the drum—a deep snare drum not that different from today’s parade drum. Foot soldiers had to memorize many commands given as different drum patterns. Usage in the Continental army was similar to the British practice. British drill instruction manuals were available and some officers had experience in the British army during the French and Indian War. Cavalry units used trumpets for signaling, although the Continental army had almost no cavalry.

When the drums played a march cadence the fifes frequently joined in, playing any “popular air.” In the 18th century the fife melodies generally did not have any particular significance as signals to the troops. The function of the music was to build esprit among the troops and to impress civilians who might be within earshot. Since almost all of Washington’s army consisted of locally raised militia, the public-relations aspect of the music was vital for recruitment. The same can be said about the musicians’ uniforms, which were more elaborate than the simple hunting shirts worn by the Continental infantry.

Military music in the American Revolution did not begin and end with fifes and drums. There were a number of “bands of music” associated with the Continental armies. These consisted of a maximum of about eight musicians. Usually they played woodwinds in pairs, typically two clarinets, two oboes, two horns and two bassoons. There were also percussion instruments. Although the musicians were frequently referred to as the “hautboys” they often played several instruments, not necessarily including the oboe. Sometimes they were expected to be prepared to play a stringed instrument in indoor performances. Little of the music they played survives today, but it was probably much like the music for *harmonie* or wind ensemble composed by Haydn, Mozart, and many others in the 18th century. Unlike the drummers and fifers, these men were musicians first and soldiers second, if at all. They did not play with the “field music” (fifes and drums), but marched and performed separately. The European antecedents of the hautboys were of course the orchestras of the nobility, since officers in time of war were aristocrats in peacetime. In most European armies the hautboys were paid at least in part by private contributions from the officers. They performed at official functions and played for the officer’s parties and dances. In the Continental army these bands of hautboys were probably neither very numerous nor very proficient, but there is no question that they existed. Their importance to the development of music in Europe cannot be overemphasized because they were transplanted into the symphony orchestra as the woodwind section.

Camus’s book is notable for its use of 18th-century sources. He relies on drill manuals and other books from the period. Researching 18th-century military music presents extreme difficulties because music was a part of military life that was taken for granted and was seldom mentioned in writing by those who experienced it. Often the only time the music shows its head was when it was substandard and left traces in the form of angry reports or complaining letters. The purchase and sale of instruments by the military can be docu-

mented, but the music itself was in manuscript form and hardly any survives. There was a high degree of agreement among instructors as to what the various drum signals were. As a result, the drill manuals are full of frustrating references to “the usual.” Camus does an excellent job of re-scoring some of the fife and drum parts from anecdotal evidence in the drill manuals (“To go for Wood—poing stroke and ten-stroke toll”). He undoubtedly spent countless hours examining 18th-century sources to find fleeting references to military music which frequently do little more than confirm its existence.

In a time long before recorded sound, military music was one of the few ways the public could experience music in any form. In the Revolution, the American army consisted almost entirely of voluntary, locally raised militia and the sound of their music was the voice of a town, city, or region. Sociologically speaking, there is a direct line of descent from the military music of the Revolution to the bands of the still home-grown units of the American Civil War, to the quasi-military bands of local academies and colleges of the 19th century. Today’s half-time spectacles at football games are no less a part of this tradition. It is commendable that Integrity Press has chosen to reissue this important book, originally published in 1976, which documents the birth of a long tradition in American music.

*Peter Ecklund*

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*Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries*, edited by James Ladewig. New York, Garland Publishing, Inc., 1994. (Available from the publisher, 717 Fifth Ave, Suite 2500, New York, NY 10022.) Telephone: (212) 751-7447, Fax (212) 308-9399.

Volume 1, *Fantasia et ricercari a tre voci, accomodate da cantare et sonare per ogni instrumento* (Venice, 1546). Giuliano Tiburtino, Baldesar Donato, Cipriano de Rore, Adriano Willaert and Nadal. Edited by Robert Judd. ISBN 0-8240-4500-9. 128 pages. \$55.

Volume 2, *Fantasia ricercari contrapunti a tre voci* (Venice, 1551), music of Willaert, Barges, da Bologna, Rore, and Anonymous; and Adriano Willaert: *Ricercars from Motetta trium vocum ab pluribus authoribus composita*. Edited by Robert Judd. ISBN 0-8240-4501-7. 188 pages. \$66.

This series of Italian instrumental music of the 16th and early 17th centuries published by Garland provides both performers and scholars with an invaluable look into the instrumental genres of the late Renaissance and early Baroque—genres that to this day are not as well known as contemporary vocal forms. At present there are thirty-seven volumes in this series, containing over 600 musical works. (See Jeffrey Nussbaum’s review of four volumes from this series in *HBSJ*, volume 5.) The music is culled from a wide variety of sources and covers

the major composers in a chronological sequence. The music is presented in modern notation in score form with extensive critical notes. Original pitches, key signatures, and note values are retained but the original C clefs have been replaced with modern treble and bass clefs. Each volume is hard-bound and contains a general introduction as well as one specific to that volume. Major instrumental forms are discussed, giving their historical development and placement. Instead of editorial accidentals, there is included a very informative, although very simple, discussion of *musica ficta* and how it can be applied. Editorial corrections of blatant errors are made without indication, and other corrections and information about ligatures are indicated only in the critical notes. This has the advantage of leaving the music free of the clutter of excessive editorial emendations, while still providing the necessary information for those who are interested.

The introduction to each volume is quite thorough, covering the composers, their contribution to the music literature of the period, as well as information about the sources used and their significance. The title page of each source is also reproduced, adding to the overall attractiveness of the volume.

A complete set of the partbooks for Giuliano Tiburtino, *et al.*, *Fantasia et ricercari a tre voci* is, housed in the British Library, serves as the basis for volume 1. Other sources were consulted as well, although variant readings are not indicated. Tiburtino's *Fantasia et ricercari a tre voci* was the first publication in Italy after Petrucci's *Odhecaton* to contain primarily instrumental music, of which the ricercar and canzona were the most important forms. Ricercars are in a serious style similar to that of contemporary sacred music, using contrapuntal devices such as inversion, stretto, ostinato, diminution, and so forth. The canzona tends to be a much lighter genre, akin to the Parisian chanson from which it was derived. Ricercars were the dominant form of instrumental music for the first half of the 16th century, but in 1582 canzonas also began to be published in large quantities. The first thirteen ricercars in this volume were composed by Tiburtino (Giuliano Buonaugurio da Tivoli, c.1510-1569) and were first published in 1549. Tiburtino was a lesser composer of the mid-sixteenth century, affiliated with the chapels of Pope Paul III in 1545 and Pope Pius IV in 1564. He is cited by Silvestro Ganassi in the introduction to his viol treatise *Regola Rubertina* (Venice, 1543), and was apparently a gamba virtuoso noted for his ability to sing the top voice of a three-voice madrigal while playing the lower parts. His extant musical output consists of a single madrigal included in an edition of Verdelot's third book of four-voice madrigals, a collection of sacred and secular vocal music (*Musica diversa a tre voci*, Venice, 1549) and the *Fantasia et ricercari a tre voci* presented in volume 1 of the Garland Press series.

Tiburtino's ricercars are all very similar in style: roughly equal in length, clearly sectional, and based upon hexachordal motives. Typically the principal subject is treated in strict hexachordal fashion. These are some of the earliest ricercars based on a single theme. Tiburtino tends always to have at least one voice sounding the theme, with free rhythmic variation, at all times.

The remaining eight pieces in this publication are vocal works by various other madrigalist composers: Rore, Willaert, Donato, and Nadal. All thirteen works are well

suiting to instrumental performance and are playable on a variety of instruments. For brass players, however, the choice is somewhat limited due to the tessitura. Of the thirteen *ricercars*, most are playable with two tenor sackbuts and a cornetto on the top. A few are too low for cornetto and require an alto sackbut on the top line. The vocal works tend to be pitched much higher and are suitable for two cornetti and sackbut, or even three cornetti in one case.

Volume two is dominated by the works of Adrian Willaert, (c.1490-1562), one of many Flemish composers who found their way to Italy, and an influential teacher whose students included some of the leading composers and theorists of the following generation (Zarlino, Vicentino, Rore, and Porta). He was employed by the Este family for several years before becoming *maestro di cappella* at St. Mark's in Venice. Best known for his vocal music, he was also a master at instrumental composition, as the works in this collection demonstrate, and he played a central role in the subsequent development of instrumental forms. Nearly his entire instrumental output is represented in volume 2, providing us with a good overview of Willaert's instrumental genius.

The nine *ricercars* of Willaert published in 1551 are similar to his earlier *ricercars* (*Musica Nova*, 1540, and *Motetta trium*, 1543) in that they are primarily imitative, with much motivic variation. They are ideally suited for brass trios, working well on two sackbuts and one cornetto in most cases. Perhaps the greatest challenge in this music is allowing each line to have a life of its own while at the same time fitting in with the other voices and not obscuring the surrounding texture.

These two volumes of Italian instrumental music constitute an invaluable resource to all who are interested in early instrumental music. Perhaps the only serious reservation I have about this publication is that there are no parts. Providing parts would enable the performer to get closer to the "original" conditions of playing this music, and would also eliminate the excessive page turns necessitated by the score format.

*Timothy P. Urban, Rutgers University.*

## 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 research into any aspect of brass instruments of the past. They may range chronologically from Antiquity and the Biblical period through the 19th century. The Journal also publishes English translations of important articles, treatises, methods, in-depth bibliographies, and reviews of material on early brass subjects. Articles submitted to the Journal will be read by at least two expert referees who will help decide whether the material is appropriate for publication. Contributors should aim for a concise, fluid, and easily readable style of writing and presentation. The HBS stands strongly behind the goal of clear, concise writing and reserves the right to edit submissions in order to achieve it.
2. The *HBS Newsletter* seeks material of a more informal and practical nature, but the HBS holds the same goal of clear, concise, writing for its Newsletter as it does for its Journal. Material appropriate for the Newsletter includes: interviews with leading people in the field, instrument collections, instrument making, performance techniques, organizing ensembles, reports on early brass instrument makers, news of the early brass field such as symposia, workshops, concerts, recordings, instrument collections, teaching activities, and reviews of early brass books, music publications, and recordings.
3. Authors submitting Journal articles should submit six copies of their article along with a 3.5 inch floppy disk in Microsoft Word® for Macintosh®, DOS, or Windows®, or in ASCII format. Authors submitting material for the HBS Newsletter should include 3 copies of their article along with a 3.5 inch floppy disk in IBM PC Microsoft Word® or in ASCII. Authors from countries in which access to reproduction facilities is severely limited may submit a single copy.
4. Accompanying graphics such as photographs, line drawings, etc. must be submitted as camera-ready artwork. Musical examples must be either computer-typeset, engraved, or submitted as Finale® files on a 3.5 inch Macintosh or IBM-compatible disk. The number and size of graphics will be limited by our space requirements.
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.

7. Upon acceptance of the article, authors will be assigned an editor who may suggest revisions based in part on the referee's reports and in part on consideration of style. All revisions and changes should result from the ensuing dialogue between author and editor. When they have reached agreement on all revisions, the editor will send the author a revised version of the article. At this time any last-minute corrections should be made in consultation with the editor. Later the author will receive proofs in type, but the only changes allowable at this point will be corrections of any mistakes made during the typesetting process itself.

8. The HBS Newsletter is published in July and submissions are due March 1. The HBS Journal is published in December and submissions are due April 1.

9. Material should be sent to: The Historic Brass Society, 148 West 23rd Street #2A, New York, NY 10011 USA. FAX/TEL (212)627-3820, E-mail: [jjn@research.att.com](mailto:jjn@research.att.com)

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I plan to attend the HBS Symposium on the following days (please circle):  
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I will need housing in the Amherst dorm for the following nights **single** or **double**:  
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I wish to participate in the masterclass (list one instrument): cornetto, natural trumpet, natural horn, sackbut, 19th-cent. brass \_\_\_\_\_

Title of work to be performed: \_\_\_\_\_

(Music must be submitted before the Symposium).

I am interested in taking private lessons (name teacher(s) you wish to study with)  
Private lessons are not part of the Symposium registrations fee, are to be arranged individually with the teacher and can be taken during the Free Time periods during the Symposium.

I am interested in attending the week-long Amherst Early Music Workshop (July 30-Aug. 6) to study with Bruce Dickey and Charles Toet.

I am interested in participating in the Modern Brass Session. This session will include information for modern brass players on how to apply authentic performance practice techniques in modern brass instrument performance of Baroque music.

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**Symposium Fees**

**Symposium Registration:** \$50 for current HBS members, \$40 for students who are members of ITG or HBS, \$100 for non-members

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