

REVIEWS

Six trios pour trois trombones extraits de 50 leçons pour la trombone basse, alto & tenor (ca. 1795), by François René Gebauer. Edited by Howard Weiner. Paris: Editions Musicales Européennes, 2001.

Gebauer's book of etudes and trios for trombone is a work of tremendous historical significance. As editor Howard Weiner has pointed out elsewhere,¹ it is the first book of etudes ever published for trombone. It was issued as a companion to the first complete method book for trombone, that of André Braun.²

In order to understand these trios in their historical context, it is instructive to compare Braun's method with the comments of Othon Vandebroek, which appeared at about the same time.³ Braun acknowledged a range of $f\text{-}eb^2$ for the alto trombone, $Bb\text{-}g^1$ for the tenor trombone, and $E\text{-}g^1$ for the bass trombone. Vandebroek's ranges are somewhat different: $g\text{-}c^2$ for the alto trombone, $G\text{-}g^1$ for tenor trombone, and $F\text{-}g^1$ for bass trombone. Vandebroek adds that the top two notes for the alto and tenor ranges (b^1 and c^2 , and $f\sharp^1$, and g^1 respectively) must be approached by step; otherwise they are far too difficult to play.

The fact that in both Braun and Vandebroek the bass trombone has the same upper limit as the tenor trombone indicates that both are instruments in Bb . That Vandebroek does not include a warning that the top notes of the bass trombone are too difficult to play unless approached by step may indicate that he expected the bass trombonist to be a stronger player than the tenor trombonist. (It may also indicate only that the engraver came to the bottom of the page and neglected to finish the discussion of the bass trombone at the top of the next.) It is less clear whether either author considered the alto trombone to be the same as the others with just a different mouthpiece, as Joseph Fröhlich and Andreas Nemetz did later,⁴ or if it was a smaller instrument in Eb .

It seems significant that Vandebroek's intended audience was composers, and Braun's was trombone teachers and their students. It is clear from both Vandebroek's recommendations and from trombone parts in literally dozens of band pieces, operas, and orchestral works that the proficiency of Parisian professional trombonists in the mid-1790s compares unfavorably with that of many trombonists in American high school bands of the twentieth and twenty-first centuries. Braun, as an educator, sought to encourage improvement.

Turning at last to Gebauer's trios, we find the following ranges: $f\text{-}c^2$ in the alto trombone (none of the c^2 s is approached by step), B (not Bb)- g^1 in the tenor trombone (the only g^1 is approached by step), and $F\text{-}e^1$ with optional f^1 in the bass trombone. Although Gebauer designates his trombones alto, tenor, and bass and uses those clefs, all of the parts are easily playable on what we would now call "straight tenors." Alto and bass trombones in the

modern sense are unnecessary and unhistorical. In fact, there are some brief passages where the “bass” trombone part offers a choice of two octaves, and the upper octave makes more sense musically. The slower trios include sixteenth notes. While American high school students who can read the clefs will find nothing outrageously difficult, some passages may have presented formidable problems for their first players.

Historical significance alone would hardly justify a modern edition. Is it music that only a scholar can love? Do these trios have any pedagogical value today? More to the point, are they exercises for three trombones, or pieces of music actually worth performing? I am pleased to say that they are delightful music. The first trombone ensemble music since Daniel Speer’s various trios and quartets, published a century earlier simply, takes up where the earlier pedagogue left off.

The first trio is a transcription of François-Joseph Gossec’s motet *O salutaris hostia*. Although Gossec’s music is little known today, he was one of the leading French composers of his generation. As Weiner points out, the piece was performed publicly on three horns by musicians of the National Institute of Music in 1793, a performance that may have provided the idea for including trios in the etude book—and that certainly inspired the choice of the piece to open the collection.

The fourth trio, after a brief introduction, turns out to be Haydn’s *Emperor Hymn*, although probably for political reasons, it is not acknowledged as such. The other pieces may be transcriptions of music that I do not recognize or they may be original compositions by Gebauer. In either case, they are fun to play and worth listening to. Every trombone quartet should have a selection of trios in order to have something to play if one of the members does not show up, and it is good to be able to recommend a set that, like the Speer trios, is worthy of preparing for public performance.

At this point in a review, it is customary to point out all of the typos and mistakes. I cannot find any, except that in the middle of the third trio, a simple double bar appears where one would expect to find a repeat. The original has a heavy double bar without the dots that would make it definitively a repeat. This is, after all, an urtext edition. As in the original, slurs are carefully marked, but there are insufficient dynamic and tempo indications. It should not be difficult, however, for performers to supply them. Weiner has done a fine job with this attractively printed edition.

David Guion

University of North Carolina-Greensboro

¹ Howard Weiner, “François René Gebauer’s *50 Leçons pour la Trombonne Basse, Alto & Tenor*: The Earliest Book of Etudes for the Trombone,” *Historic Brass Society Journal* 11 (1999): pp. 107-12.

² Howard Weiner, “André Braun’s *Gamme et Méthode pour les Trombones*: The Earliest Modern Trombone Method Rediscovered,” *Historic Brass Society Journal* 5 (1993): pp. 288-308.

³ Othon Vandebroek, *Traité général de tous les instrumens à vent à l’usage des compositeurs* (Paris: Louis Marchand, 1794?), pp. 54-55; cited with English translation in David M. Guion *The Trombone: Its*

History and Music, 1697-1811 (New York: Gordon and Breach, 1988), pp. 76-78.

⁴ Joseph Fröhlich, *Vollständige theoretisch-practische Musikschule* 4 vols. (Bonn: Simrock, ca. 1811), vol. 3, p. 33; cited with English translation in Guion, *Trombone*, p. 112; Howard Weiner, "Andreas Nemetz's *Neuste Posaun-Schule*: An Early Viennese Trombone Method," *Historic Brass Society Journal* 7 (1995): p. 18. Fröhlich contradicted himself a few paragraphs later by acknowledging an alto trombone in *eb*.

Zur Geschichte von Cornetto und Clarine: Symposium im Rahmen der 25. Tage Alter Musik in Herne 2000. Edited by Christian Ahrens and Gregor Klinke. Munich and Salzburg: Musikverlag Katzbichler, 2001. ISBN 3-87397-581-5. 160 pp., price unknown.

The renowned early music festival in Herne, Westphalia, celebrated its twenty-fifth anniversary on 8-9 November 2000 with appropriate pomp—by mounting a symposium on cornetti and trumpets. It is only the second such symposium to be presented in Herne; the first, in 1999, was devoted to harpsichords. The present volume contains eleven papers, ten of which were read during the symposium and one added later. Nine are in German, two in English. All are on a high level and present welcome new information.

Three contributions deal with acoustical matters, generally speaking. In "Acoustical Factors Affecting the Intonation of Cornetti" (pp. 9-23), D. Murray Campbell deals with the natural modes or resonances of the air column. He shows in detail why the cornetto's bore shape, a sort of truncated cone, makes this instrument's mode frequencies deviate enough from an exact harmonic series that it generally overblows a ninth instead of an octave (a point raised in the next article by Roland Wilson, discussed below). The cup volume of its mouthpiece, in collaboration with the instrument's bore, prevents the higher harmonics from growing progressively still higher. Its complicated fingerings in the high register have to do with the so-called tone-hole cutoff frequency: sound waves of a frequency above ca. 1000 Hz "are not reflected back up the pipe by an open hole, as are lower frequencies, ... almost as though the hole [were] not opened." The effect of the mouthpiece volume on intonation becomes more and more significant as tone holes are progressively opened. For this and other reasons it is crucial that the mouthpiece be matched to the instrument. Campbell concludes his very interesting article with remarks on some unanswered questions. Since, for example, his data was gathered using artificial lips generating a sine-wave signal sweeping through the frequency spectrum from 50 to 2000 Hz in steps of 1 Hz, and tones generated in this way are much softer than those produced by actual players, further studies should concentrate on the role played by the player's lips in sound production.

Roland Wilson, in "Der Klang des Zinken im 16. bis 18. und im 20. Jahrhundert" ("The Sound of the Cornetto in the Sixteenth to Eighteenth Centuries and in the Twentieth," pp. 24-34), cautiously differentiates cornetti made in the sixteenth, seventeenth, and eighteenth centuries from one another. Since museum catalogues are notoriously unreliable as to such instruments' provenance (and of course, as a result, my own "Katalog

erhaltener Zinken" from 1981¹), one must be very prudent when attempting to assign a date to any given museum instrument. In my opinion, Wilson with appropriate caution has identified three basic types of cornetto: those before 1570, the "classical cornetto" from ca. 1570-1630, and later models from ca. 1700. It should be obvious, for instance, that different types of instruments were used in the music of, say, Gabrieli and Pezel. Wilson is able to show that cornetti from the earliest group differed in some significant respects from later ones: they had a round (instead of octagonal) outside profile, their bore was larger, and their walls were generally thinner. With time, bores became smaller and walls thicker. He notes a tendency in modern performances of historical instruments in general (including oboes and violins) to reduce the overtone component of their sound, thus making them more acceptable for the modern concert hall and for close miking during recordings; our notions about the sound of early music are thus falsified. Some other observations in Wilson's valuable study: certain surviving instruments that demonstrate a pitch of $a' = 440$ Hz (such as the two wonderfully preserved ones in Christ Church College, Oxford) were probably alto cornetti in G at $a' = 490$ Hz; the wall thickness of most modern reproductions increases towards the bell end, whereas with surviving "classical" Italian cornetti, the walls were thin throughout, thus favoring a bright sound rich in overtones; high Baroque cornetti with their thick walls and their loud, penetrating sound are (unfortunately) disliked by modern performers and conductors alike; and he also claims that most present-day performers use mouthpieces which are merely smaller versions of trumpet or flugelhorn mouthpieces, although Graham Nicholson's technical drawings of six original mouthpieces in the "Katalog erhaltener Zinken" (shown together in Wilson's article on p. 31) have subsequently served as the model for the mouthpieces of several players known to me, including Bruce Dickey. Many present-day players of Baroque trumpets are known to use modern mouthpieces; is this true of cornettists as well? When will players of historical instruments stop compromising on mouthpieces and instruments? Mouthpiece configuration is so crucial to timbre that one fervently hopes that early music practitioners, some day, will use historical models as an indispensable point of departure.

Rainer Egger's "Die Problematik des Naturtrompetenspiels aus akustischer und instrumentenbaulicher Sicht" ("Problematic Aspects of Natural Trumpet Playing Seen from the Acoustical and Instrument-Making Point of View," pp. 83-90) shows how a thoughtful instrument maker can facilitate the player's job of performing on authentic natural trumpets; we mean the renunciation of the use of anachronistic (but useful!) vent holes and a recourse to the technique of "lipping," particularly of the eleventh and thirteenth partials of the harmonic series. Egger uses the BIAS system to optimize intonation via bore corrections, a process that his ancestors also carried out, but only through trial and error. He differentiates clearly between the construction principles and behavior patterns of modern vs. Baroque trumpets; acoustically, the former are weakly dampened (with individual notes locking in strongly at pitch and a comfortable feeling for the player, as long as he remains within the instrument's dictates), the latter strongly dampened (so that "lipping" is more feasible but more strength is also required for ongoing sound production). It is a real eye-opener to see his graph no. 3, on which the impedance curves of Baroque and piccolo

trumpets are plotted together: a high sounding d^3 (at $a^1 = 415$ Hz) is the sixteenth partial of a Baroque trumpet in D (with a weak amplitude of 10 units on Egger's graph), but only the fifth partial of a piccolo trumpet in B \flat (with a very strong amplitude of 70 units). No wonder it is possible to bang out a high d^3 on a piccolo trumpet, whereas three hundred years ago such high notes were gentle! Using vent holes allows a modern player to approach modern playing technique, with the resulting falsification of volume and balance within an ensemble. This is why it is important for all Baroque trumpet players to be completely conversant with the way their instruments behave with all vent holes closed, before they start to use the holes for security's sake. (On one point I would like to correct a statement of Egger's. It is a common misconception that players of historical instruments try to conform to the equal-tempered scale. It is my experience with Baroque music, but even in the performance of dodecaphonic music, that expert players try to perform intervals and sound chords with "pure" or "just" intonation.)

Five contributions (including Wilson's, see above) deal with cornetts and serpens.

Sabine Klaus, in "Zwei Elfenbein-Zinken aus Süddeutschland?" ("Two Ivory Cornetts from South Germany?," pp. 35-50), describes two ivory cornetts acquired in 1999 by the Shrine to Music Museum of the University of South Dakota. One had been on loan for decades to the Vienna musical instrument collection by the Rothschild family,² together with many other valuable instruments, all of which were sold three years ago in a spectacular and controversial auction, whereas the other, a cornettino, was discovered in a Constance antique store by a private party in 1971. (The former instrument displays rich ornamentation that Herbert Heyde has shown to have been inspired by designs by Heinrich Aldegrever [1502–after 1555].³) Both instruments are curved to the right. The way ivory cornetts received their interior bore has long been a matter for speculation. X-ray photos of four of them can be found in the "Katalog erhaltener Zinken,"⁴ and one particular method was recently discussed by Eszter Fontana.⁵ Through the analysis of X-ray photographs, Klaus shows that the (only slightly curved) cornettino was bored out using straight tools inserted at both ends, whereas a combination of this and another method must have been used on the cornetto. On the basis of various evidence including pitch, she comes to the conclusion that this cornettino (with e^1 as the lowest note, not d^1) may have been made during the sixteenth century, perhaps in Nuremberg, whereas the cornetto—which originally belonged to the Dukes of Württemberg with residence in Stuttgart—was made in the late sixteenth or early seventeenth century, perhaps even in Stuttgart.

Wolfgang Köhler's contribution, entitled "Zur Verwendung von Tenor- und Baßzinken" ("On the Use of Tenor and Bass Cornetts," pp. 51-64), deals in particular with the use of the tenor cornett. In his opinion and that of Lorenz Welker,⁶ a complete cornett family sounding in consort like recorders or crumhorns never existed, although the individual members, from sopranino to bass, were all made at one time or another and were employed in so-called broken consorts or ensembles of mixed instrumentation. Since a relatively large number of tenor cornetts survive—about fifty out of a total of approximately 300 surviving cornetts of all sizes—they must have been used rather frequently, mainly in the sixteenth century. Most of them seem to have been made in Italy. At least thirty-one of them were built

in an S shape. (As far as the bass member of the family is concerned, the serpent, it only came into being while the higher-pitched cornetti were going out of fashion; it seems to have been used mainly in France from the seventeenth century through the late nineteenth.) With many references to contemporary documentation, Köhler remarks that the cornett in A was used mainly in its higher register and that the *corno torto* or curved tenor cornett sounds best in a similar register on alto and high tenor parts of music from the second half of the sixteenth century. Deprecating comments on its tone by theorists such as Praetorius (“gar vnlieblich vnd hornhafftig”—“quite unlovely and [cow-]horn-like”) seem to have been directed toward its lower register. Used in the proper way, the tenor cornett should regain its due place in today’s cornett-sackbut ensembles.

Christian Ahrens’ article, “Der Serpent in Kantaten des frühen 18. Jahrhunderts in Mitteldeutschland” (“The Serpent in Early Eighteenth-Century Cantatas from Central Germany,” pp. 65-75), was the only paper not presented at the Herne symposium. It was added later on the basis of recently discovered documents from the Sondershausen court chapel, three cantatas from 1736 and 1737 by G.H. Stölzel containing a bass part marked “Basso Serpentin” (or “Serpentin”). Curiously enough, the instrument was employed continually in all choruses and arias, not merely in forte or tutti passages, and in a rather virtuoso manner, with many rapid notes and frequent large leaps. Since the three cantatas in question contain two cello parts but no violone or double bass parts, the serpent seems to have been used as a replacement for the latter, as a loud instrument at sixteen-foot pitch. Besides Sondershausen, it was used in Cologne cathedral all through the eighteenth century,⁷ and Ahrens adds the remarks of two theorists who mention this instrument’s use in Germany even during the nineteenth century (F.L. Schubert, 1866; J.C. Lobe, 1878).

The last article to deal with the cornett is John McCann’s personal reminiscence of his own development as a cornett maker, “Forty Years in the Cornett Mines,” on pp. 76-82. He gratefully mentions the help he received from older colleagues and pioneers such as Otto Steinkopf, Günter Körber, Christopher Monk, and Rainer Weber, and discusses his experience with wood, carving the bore, adhesives, profiling, bore oiling, fingerholes, leathering, mouthpieces, etc. Some observations: the four bindings on “classical” cornetts were made of linen cord, but the pressure exerted by bore moisture is so great that it can easily cause the bindings to break and the leather or parchment covering to rupture; he does not recommend vegetable oils for the bore because they support the growth of fungus, preferring a light mineral or woodwind bore oil; the leather covering some historical instruments might be dog leather; and, as Roland Wilson pointed out (see above), “the mouthpiece and the instrument are a system.”

The remaining four articles deal with the trumpet.

On pp. 91-105 Martin Kirnbauer discusses the recently discovered fifteenth-century instrument from Limoges (“Ian mil cccc xlii marcian guitbert mefit a limoges’ – Zu einer neu aufgefundenen Trompete aus dem Jahr 1442” = “... Concerning a Newly Discovered Trumpet from 1442”) which was the subject of a recent article in these pages.⁸ To that article—the content of which I will not repeat here because of its accessibility—Kirnbauer was able to add some significant new information. First he gives a list of no less than twelve

surviving trumpets from the late fourteenth century to the beginning of the sixteenth: except for the present instrument and the so-called Billingsgate trumpet dating from end of the fourteenth century,⁹ all appear to be either forgeries or at least of a highly suspect origin. His sketches and photos complement those in the earlier article. The anonymous player shown in Photo 4 on p. 95, by the way, is none other than Jean-François Madeuf, the new natural trumpet teacher at the Schola Cantorum Basiliensis, who was most cooperative from the very beginning, sharing his information about the discovery of this trumpet with several colleagues, including Kirnbauer and myself. The instrument's playing position may have been in the S shape familiar from contemporary iconographical evidence, not in the folded shape shown on this photo. Whereas the earlier article documented a goldsmith with the name Guitbert only as early as the mid-seventeenth century, Kirnberger was able to provide bibliographical evidence for several members of the Guitbert family active as goldsmiths in Limoges during the fifteenth century, including one "Martial Guitbert" mentioned in 1474.¹⁰ In a second section, Kirnbauer discusses the ways in which such an instrument may have been used, rightly attaching great importance to the slide trumpet used by Zorzi, a Venetian ship's trumpeter, whose musical notebook from ca. 1450 survives and is the subject of two recent articles.¹¹ Of course, the Guitbert trumpet is not a slide trumpet; it may have been known as a *trompette de guerre*. Despite the many questions that remain unresolved, Kirnbauer shows evidence that such instruments were often used less in a "musical" way than as pure heraldry. All the more so for this particular trumpet, since King Charles VII visited Limoges in 1442, the same year it was constructed! (A pity that his musical example on p. 101 [Ill. 6b] contains a transcription mistake: the facsimile shown in Ill. 6a clearly shows that in bar 4, the upper staff should have a eighth-note *b'* on the second beat instead of a dot.)

Christian Ahrens was the first to call the world's attention to the large body of 240 cantatas, motets, and masses by J.S. Bach's contemporary J.T. Roemhildt, many of which were destroyed in World War II but miraculously survive in the form of photocopies made in the 1930s. With Sven Dierke, he published a catalogue of Roemhildt's works in 1998.¹² His present contribution, "Zur Verwendung von Trompeten in den Kantaten Johann Theodor Roemhildts (1684-1756)" ("On the Use of Trumpets in the Cantatas of JTR . . .," pp. 106-21), discusses that composer's use of trumpets and, briefly, horns. Roemhildt was born in Eisenach and studied at St. Thomas' School together with Heinichen, Graupner, and Fasch. Between 1731 and his death he worked as Court Chapelmaster and, later, cathedral organist in Merseburg. In Ahrens' studied opinion, his compositions not only give us knowledge about the musical situation in central Germany during Bach's time; they also help us to solve certain problems concerning Bach's compositions in Leipzig. It seems that Roemhildt, at least in the surviving material, never composed for cornetts and trombones, although those instrumentalists were present in his various places of employment. Horns are present in forty-three cantatas (18.2% of the 236 surviving works) and trumpets in fifty cantatas (21.2%). Roemhildt writes for them in a variety of keys similar to that of his contemporary, J.S. Bach (who used one or two horns in twenty-eight cantatas and one to four trumpets in sixty-seven cantatas, excluding the oratorios, the B-Minor Mass, etc., as

well as controversial parts in sounding pitch not conforming to the harmonic series).¹³ Horn parts appear in B-flat (3 works / 1 in Bach's Cantata No. 118), A (2 / JSB 2), G (10 / JSB 9), F (22 / JSB 12), E (1 / JSB 0), E-flat (3 / JSB 0), and D (2 / JSB 2), and trumpets are scored in E-flat (1 / JSB 1), D (15 / JSB 33), C (27 / JSB 28), B-flat (5 / JSB 4), A (1 / JSB 0), and G (1 / JSB 1). (By comparison, their contemporary Gottfried Heinrich Stölzel (1690-1749) uses horns and trumpets only in 8.6% and 11.8% of his 441 cantatas, respectively. Roemhildt employs one trumpet in ten cantatas (or 4.2% / Stölzel: 1.3%), otherwise two trumpets (and timpani). Ahrens states that since Roemhildt's horn parts are easier than his trumpet parts, different players must have played these instruments—although trumpet and horn parts never occur in the same work (perhaps his statement should be reconsidered). The musical examples given in facsimile by Ahrens, and his table of estimated degree of difficulty (on pp. 116-17), show that Roemhildt's trumpet parts were considerably less difficult than those of Bach. The high register centers around g^2 , with many neighboring notes on a^2 and some leaps to c^3 ; scalar passages between g^2 and c^3 utilizing b^2 are rare. His individual moments are generally shorter than Bach's, and his trumpeters have more rests. Roemhildt's works, in comparison with those of Bach, show modernistic tendencies in their harmonies and in their melodic configuration (frequent sixteenth-note triplets).

Klaus Aringer discusses "Clarinpatrien im Werk Michael Haydns und seiner Zeitgenossen" ("Clarino Parts in the Works of Michael Haydn and his Contemporaries") on pp. 122-37. This is an area where few have ventured up to now. Aringer's thesis is that, despite two spectacular concertos that display many high notes above c^3 , and a few other similar works, the writing for trumpet(s) by Michael Haydn and his Salzburg contemporaries otherwise tends towards the Classic style, with a pair of trumpets in a modest register hardly rising above g^2 . The author makes many interesting observations about the organization of the court trumpet ensemble. Its members came exclusively from Catholic Austria, including Bohemia and Moravia. Carl Heinrich Biber (1681-1749) used four kinds of trumpet instrumentation; sometimes he featured a solo trumpet together with two pairs of trumpets. Solo trumpet parts became less frequent in church music after 1750—in my opinion, probably as a result of the papal encyclical of 1749, *Annus qui*, which put an end to excessive pomp in church services. The use of a four- or even five-part trumpet choir (once: two choirs of four trumpets each) seems to correspond with the "solemn" use already known from the imperial court in Vienna.¹⁴ With a single exception, Michael Haydn seems to have written for four-part trumpet ensemble only during the early part of his Salzburg tenure (1766-1772). On pp. 125-29 Aringer discusses part-writing within the four-part ensemble (also used with relative frequency by Eberlin and W.A. Mozart), based on Albrechtberger's treatise of 1790.¹⁵ In the third and fourth sections of his article, Aringer discusses the use of a single clarino soloist. (He feels that *clarino* gradually lost its original meaning of a trumpet register and began to designate the instrument itself; Beethoven and Schubert label their trumpet parts *clarino*.) Here M. Haydn's two well-known concerti in C (MH 60) and D (MH 104) are discussed at length, together with some other pieces by him, C.H. Biber, and Eberlin that display spectacular solo phrases; it may come as a surprise that the first

movement of M. Haydn's Concerto No. 1 in C was re-used in a violin concerto of his (MH 52). Aringer feels that we should not consider these two-movement works to be true concerti, since they probably were originally embedded in serenatas, as was Leopold Mozart's concerto in D of 1762. I disagree, since there is not only a score of the latter piece in Mozart's own hand, and dated, in the Bavarian National Library, explicitly entitled "Concerto," but also because both of Sperger's trumpet concerti have only two movements each. Since when is a concerto not allowed to have only two movements, instead of three (or four)? Furthermore, it is not quite true (p. 136) that in L. Mozart's concerto "the solo instrument never leaves the main octave of the clarino register (eighth to sixteenth partial)." While it is true that most of the melodic material of this concerto does not go lower than the eighth partial, a few times *g'* is sounded, and at the end of the first movement the soloist has to go as low as *c'*. Excuse my nit-picking: this is an excellent article!

In the final article, "Die Wiederbelebung barocker Clarinpartien im 19. und 20. Jahrhundert" ("The Revival of Baroque Trumpet Parts in the Nineteenth and Twentieth Centuries") on pp. 138-60, Hendrik Berke gives a thoughtful survey of developments. As is well known, all through the nineteenth century it was thought that Bach's (and even Handel's) trumpet parts were unplayable, and needed to be arranged for other instruments (clarinets in C were a frequent choice, at least for the highest notes of trumpet parts). Berke is at his best in his discussion of the early arrangements made by Raphael Georg Kiesewetter (1773-1850, who conducted Bach's *Magnificat* in Vienna in 1816-17), Brahms (who arranged several works by Handel starting in 1872), Woldemar Voigt (who made practical suggestions in the *Bach-Jahrbuch* of 1906), Robert Franz (1815-1892, whose arrangements were published and therefore widely used), and even Richard Strauss (whose use of the piccolo heckelphone on 5 November 1909 for the *Second Brandenburg Concerto* was not particularly appreciated at the time). I nevertheless miss a reference to Johann Theodor Mosevius (1788-1858), head of the Akademisches Institut für Kirchenmusik in Breslau (1831-58), who transposed the trumpet parts for higher-pitched instruments and had clarinets take over the highest notes, and to Mendelssohn.¹⁶

Berke also includes some valuable information on early attempts of various trumpeters to revive the art of playing in the *clarino* register, up to the present day.¹⁷ Let me offer the following supplementary information. In my opinion, Bruno Garlepp's statement that Julius Kosleck (1825-1905) played the B-Minor Mass in the Crystal Palace in London in 1861 is an error.¹⁸ No contemporary evidence has yet been found to corroborate Garlepp's statement. What is certain is that by 1871 Kosleck had a long straight valved trumpet in A built (half a step lower than the modern B \flat trumpet!), after experiments with a kind of *buisine* that he had found in a Heidelberg antique shop. He used this instrument on 28 September 1884 in the B-Minor Mass for the unveiling of the Bach monument in Eisenach. He must have played with a soft tone quite appropriate to the music, for a reviewer noted that his special, long trumpet sounded "almost too softly."¹⁹ W.F.H. Blandford's remarks about Kosleck's B-Minor Mass performance in London's Albert Hall on Bach's birthday (21 March) 1885 are revealing: "From where I was seated I could not hear a note of the trumpets during most of the choruses, except in the ritornelli, and thereby learned, first, that the

trumpet has a certain 'directional' effect, and secondly, that, in spite of what the books say, a single trumpet cannot balance the line of Bach's polyphony against a chorus of six hundred voices." (Purists take note!) Blandford went on, "There was, however, no doubt as to the quality of Kosleck's playing."²⁰ George Bernard Shaw, who also attended this historic performance, at which the Mass was performed for the first time in England in its entirety and with the trumpet parts at the correct octave, was more precise: "Herr Julius Kosleck, of Berlin, shewed us on Saturday that the old trumpet parts are as feasible as ever. He brings out the high D with ease, executes shakes, rivals our finest flautists in the purity of the tone he produces in the upper register, and seems able to do, with his prodigiously long, straight instrument, all the feats that the first-cornet heroes of our military bands accomplish in their 'staccato polkas,' and in the like double-tonguing atrocities."²¹ In order to cope with the clumsy length of his instrument, Kosleck performed in a standing position.²² Other important early performers of Bach parts in Germany not mentioned by Berke were Adolf Scholz of Breslau (1823-84), Ferdinand Weinschenk of Leipzig (1831-1910), and Albert Meichelt of Munich (1850-1914). Weinschenk and Meichelt used D trumpets as early as 1890 and probably earlier, while Scholz first performed on a B-flat or A trumpet, later on a small fluegelhorn in F. Friedrich Benjamin Queisser of Dresden (1817-93) deserves special mention for his performance of the B-Minor Mass on 28 October 1850 on a natural trumpet!²³

Edward H. Tarr

NOTES

¹ *Basler Jahrbuch für historische Musikpraxis* 5 ("Das Zink-Buch") (Winterthur: Amadeus, 1981): 11-262.

² Call no. AR 3286 (see "Ein Katalog erhaltener Zinken," p. 259 with Ill. 234).

³ *Musikinstrumentenbau 15.-19. Jahrhundert: Kunst-Handwerk-Entwurf* (Leipzig: VEB Deutscher Verlag für Musik, 1986), Plate 78, an ivory instrument with nearly identical ornamentation in the Angermuseum in Erfurt, ornamentation found on a third instrument now in the Württembergisches Landesmuseum in Stuttgart (call no. KK 98).

⁴ Of ivory instruments, on pp. 118 and 225.

⁵ "The Manufacture of Ivory Cornetti," *Galpin Society Journal* 36 (1983): 29-36. Still another method was described by Rainer Weber in an unpublished manuscript on deposit in the Musical Instrument Museum of the Munich Stadtmuseum; see Klaus, p. 36 (n. 2).

⁶ "Zink," in *MGG*, second edition, *Sachteil* 9 (Kassel et al.: Bärenreiter, 1998): col. 2382-90.

⁷ See Klaus Wolfgang Niemöller, *Kirchenmusik und reichsstädtische Musikpflege im Köln des 18. Jahrhunderts* (Cologne: A. Volk, 1960), Beiträge zur Rheinischen Musikgeschichte, vol. 39, p. 70.

⁸ Pierre-Yves Madeuf, Jean-François Madeuf, and Graham Nicholson, "The Guitbert Trumpet: A Remarkable Discovery," *HBSJ* 11 (1999): 181-86.

⁹ Museum of London, BWB83, 225, discovered in 1984 and described in three articles in the *Galpin Society Journal* (1988 and 1991); see Kirnbauer, p. 92 (n. 3).

¹⁰ Kirnbauer, p. 97 (n. 19).

¹¹ The manuscript of "Zorzi Trombetta" survives in London, British Library, MS Cotton Titus A. XXVI; see Daniel Leech-Wilkinson, "Il libro di appunti di un suonatore di tromba del quindicesimo

secolo," *Rivista Musicale Italiana* 16/1 (1981): 16-39; Lorenz Welker, "'Alta Capella'—Zur Ensemblepraxis der Blasinstrumente im 15. Jahrhundert," *Basler Jahrbuch für historische Musikpraxis* 7 (1983): 119-65; and Rodolfo Baroncini, "Zorzi Trombetta and the Band of Piffari and Trombones of the *Serenissima*: New Documentary Evidence," in the present issue of *HBSJ*.

¹² See "Johann Theodor Roemhildt (1684-1756): Werkverzeichnis," in *Roemhildt, Bach, Mozart: Beiträge zur Musikforschung* (Munich and Salzburg: Katzbichler, 1998), *Jahrbuch der Bachwoche Dill* 1998, pp. 17-117.

¹³ My figures for Bach's use of horns is derived from Reine Dahlqvist, "Corno and Corno da caccia: Horn Terminology, Horn Pitches and High Horn Parts," *Basler Jahrbuch für historische Musikpraxis* 15 (1991): 35-80, here 48-49.

¹⁴ See Andreas Lindner, *Die kaiserlichen Hoftrompeter und Hofpauker im 18. und 19. Jahrhundert* (Tutzing: Schneider, 1999), which I reviewed in *HBSJ* 13 (2001): 223-31.

¹⁵ Johann Georg Albrechtsberger, *Gründliche Anweisung zur Composition* (Leipzig, 1790), p. 428.

¹⁶ Mosevius is discussed in detail in Reine Dahlqvist, *Bidrag till trumpeten och trumpetspelets historia*, 2 vols. (diss., Gothenburg, 1988), Studies from the Gothenburg University Musicology Department, 17, 1:432-34. On p. 432 Dahlqvist provides interesting information about how Mendelssohn adapted the trumpet parts from Bach's *Third Orchestral Suite* for a performance in the Leipzig Gewandhaus on 15 February 1838.

¹⁷ Probably more complete information can be found in his recent dissertation (from Bochum University), from which his article is derived. The most complete source of information on this subject to date is Dahlqvist, *Bidrag*.

¹⁸ *Die Geschichte der Trompete nebst einer Biographie Julius Koslecks* (Hanover: Oertel, 1914), p. 26. I am indebted to Berke for sending me photocopies of Garlepp's important study, from which later authors derived most of their information on Kosleck. Since then I have been able to secure a copy, which is now in the Bad Säckingen Trumpet Museum.

¹⁹ Dr. Richard Falkenburg, "Das Bach-Fest in Eisenach," *Musikalisches Wochenblatt* 15/42 (9 October 1884): 513-14: "Den wärmsten Dank verdiente sich Hr. Paul Wieprecht aus Berlin für die meisterhafte Handhabung der ... wiederauferweckten ungemein süß tönenden Oboe d'amore, die allgemeineren Beifall fand, als die seinem Collegen Hrn. Koslek [*sic*] anvertraute, fast zu weich klingende lange Trompete, die man für eine Berliner Aufführung nach altem Muster hatte bauen lassen."

²⁰ "The 'Bach Trumpet' II," *Monthly Musical Record* 65/766 (May 1935): 73-76, here 74.

²¹ "The Bach Bicentenary," *The Dramatic Review* (28 March 1885), quoted in Dan H. Laurence (ed.), *Shaw's Music*, 3 vols. (London et al.: Max Reinhardt, The Bodley Head, 1981), 1:222-23.

²² Hermann Pietzsch, "Eine neue hohe D-C-Trompete," *Zeitschrift für Instrumentenbau* 31 (1910-11): 499. For more information on Kosleck, see the extensive biographical entry in Chapter 8 of this reviewer's *East Meets West* (Stuyvesant NY: Pendragon Press, in prep. 2002); I am working on a monograph on this important pioneering performer.

²³ See P.F. Richter, "Das alte Clarin-Blasen auf Trompeten" (a review of H.L. Eichborn's book of the same name), *Monatshefte für Musikgeschichte* 27 (1895): 75-76, where Kosleck's, Weinschenk's, and Queisser's performances and instruments are compared. Queisser used hand-stopping for intonational purposes. Eichborn's book was published in Leipzig by Breitkopf & Härtel in 1894; a reprint is available from the Haas-Verlag in Cologne (1998; Kölner Musikbeiträge, Heft 7). Scholz was mentioned by his pupil Eichborn (*Das alte Clarin-Blasen*, p. 42), and is further discussed, together with several others, in Dahlqvist (*Bidrag*), 1:432-37 (Scholz on p. 436 and also in 2:588-89). Concerning Weinschenk, see my article, "Ferdinand Weinschenk (1831-1910), Pivotal Figure in German Trumpet History," *HBSJ* 11 (1999): 10-36.

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 twentieth 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 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.

4. Accompanying graphics such as photographs, line drawings, etc. must be submitted as camera-ready artwork or graphic files on disks; TIF format is preferred for graphic files. Musical examples must be either computer-typeset, engraved, or submitted as Finale® files on a 3.5-inch floppy disk or CD. 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 referees' 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 September and submissions are due February 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: president@historicbrass.org