

REVIEWS

Adam Woolf. *Sackbut Solutions: A Practical Guide to Playing the Sackbut*. Mechelen, Belgium: author, 2009. 205 pages, plastic-coil binding. ISBN 978-90-814833-0-8. Price € 35 plus shipping. Order from www.adamwoolf.com.

In recent years, Adam Woolf has become one of the leading exponents of the trombone in the European early music scene. He is also active as a teacher, and has now published the first method book for the early trombone, or, as he puts it, “A Practical Guide to Playing the Sackbut.”

Sackbut Solutions is divided into three main sections: the “Info Section,” the “Hands On’ Section,” and “Resources and other Material.” In his Introduction Woolf states his objectives for writing a method for early trombone (as well as his reason for using the old English term “sackbut,” rather than “trombone,” throughout the book). The Info Section (pp. 5–18) deals with aspects such as historical context, the trombone’s use in instrumental and vocal music, an approach to playing based on a singing style, and the sound of the trombone, all of this enhanced by appropriate quotations from historical sources. Woolf then discusses equipment (advocating the use of Baroque-style mouthpieces with flat rims and sharp throats), phrasing (using vocal music—and instrumental music with added text—to practice and learn correct phrasing and accentuation), performance pitch (how to play in high Baroque pitch $a^1=465$ Hz and low Baroque pitch $a^1=415$ Hz—namely *not* by writing out the parts a semitone higher for the former or adding tubing to the instrument for the latter, but rather by learning the historical high-pitch slide positions of trombone in A and transposing when necessary; it should be noted, however, that contrary to what Woolf says on page 6, Telemann’s trombone parts are not transposed a tone lower than his string and woodwind parts, but a third lower, indicating the use in Frankfurt of the low French Baroque pitch of $a^1=390$ Hz), and notation (the full range of clefs a trombonist will inevitably encounter as well as examples of old notation in comparison with modern printed notation).

The “Hands On” Section (pp. 19–94) starts out with basics: the instrument (slide positions, the overtone series) and the fundamentals of playing (mouthpiece/embouchure, tongue, breathing, posture). The next ten pages are devoted to warm-up exercises, lip slurs, tunes, range building, and scales; all in all, pretty much standard stuff that perhaps progresses a bit too quickly for the brass novice for whom this method is also intended. (Not standard, at least where I come from, are warming-down exercises, but to each his own!) Then follows a discussion of the various types of historical articulation, with five pages of progressive tonguing exercises in octave-transposing treble clef (the foregoing exercises are in bass and tenor clefs). After this, things definitely start to get “baroque”: articulation exercises based on motifs from sonatas by Castello and Cesare, on common seventeenth-century rhythmic patterns, and on the triplet and sextuplet writing found in the sonatas of Castello, Schmelzer, and Bertali. This is followed by “Tuning” (making chords sound good and playing in meantone temperament) and “Tempi and Timing”

(including explanations of the breve and semibreve *tactus* and tempo relationships between duple and triple meters).

“Ornamentation”—in particular, divisions, but also cadential embellishments, lip trills, and expressive devices such as *esclamazione*, *messa de voce*, and *tremolo*—receives extensive treatment, with explanations and some twenty-two pages of exercises. Although Woolf places great emphasis on the playing of divisions, he points out that “after the middle of the seventeenth century” the music left “less room for improvisation and ornamentation,” and “music where the art of division in vocal lines can be applied ... seems to fall out of favour.” This is indeed true, but I would tend to date the beginning of this change several decades earlier: even in the sonatas of Dario Castello (1621 and 1629), for example, it is very difficult to add any ornaments at all because there are so many embellishments, including cadential trills, written into the music. (That composers started to object rather early on to the performers’ addition of exorbitant ornamentation can be inferred, for example, from Paulo Quagliati’s 1623 madrigal collection *La Sfera Armoniosa*, where an “admonishment to the violin” reads: “In the concerted pieces with violin, the performer must play exactly what is written, ornamenting it with trills and without *passaggi*.”) Woolf closes this section with another look at the clefs—with several exercises, including a *Recercada* by Ortiz in baritone clef and a motet by Giovanni Paolo Cima for soprano or tenor, in soprano clef—and advice on how to transpose by means of the different clefs.

The third section, “Resources and other Material” (pp. 95–204), is largely devoted to music in the form of “Excerpts” and “Repertoire.” The “Excerpts” are taken from a number of important works calling for trombone(s) and are prefaced by short texts offering information about the pieces. Unfortunately, Woolf often misses the chance here to provide really helpful tips for those players unfamiliar with the repertoire, and his information is sometimes also incorrect. For example, the first excerpt, the three trombone parts of the “Sonata sopra Sancta Maria” from Monteverdi’s *Vespers*, presents us with two anomalies: the key signature of one sharp and the incorrect transcription of the colored half-note triplets in measures 83–95 (starting at the C time signature immediately following the fourth statement of the *cantus firmus*). Although it possibly makes sense to modernize the key signature to avoid accidentals within the piece, none of the editions of the Sonata that I’ve ever encountered (including the facsimile of the original) do so. The incorrect transcription of the half-note triplets, on the other hand, is found in several of the most commonly used editions of the *Vespers*, but there are meanwhile at least three editions that got it right. It would have been helpful if Woolf had warned of these issues (and perhaps also of the difficulties that many a conductor has in negotiating the back-and-forth between duple and triple meter throughout the whole middle section of the Sonata).

The Gabrieli excerpts that follow—choir 3, for four trombones, from Sonata XVIII à 14, as well as two short sections (nine + three measures) of choir 3 from Sonata XX à 22 (both *Symphoniae sacrae*, 1615)—could also have used an annotation indicating that the note values have been halved. Thus, the sixteenth-note figures in all parts and the thirty-second and sixty-fourth note figures in the top part of the former are not quite as

“virtuosic” as they might seem at first glance. Moreover, contrary to Woolf’s statement that choir 3 of Sonata XX is scored for four trombones, the original print does not specify any instrumentation for these parts.

There are a few small errors in the solo excerpts from five sonatas by Dario Castello: the trill sign over the last note of *Quarta Sonata* should be above the penultimate note; in *Sonata Quinta*, a phrasing slur is missing over the second half of the second measure and a trill mark over the last sixteenth note of m. 5; and in *Sonata Duodecima*, the sixteenth-note triplets in mm. 8–9 are not marked as such in the original print, and if anything, they should undoubtedly be notated as sextuplets. The introductory text indicates that there are two sonatas by Castello for two soprano instruments and trombone: in fact, there are three, one of which specifies two violins.

Heinrich Schütz’s *Fili mi, Absalon* is of course very well known, but here, too, Woolf missed a chance to provide practical tips, for example, concerning the clefs of the trombone parts. The first and second trombone parts are given here in octave-transposing treble clef, the third and fourth parts in bass clef. The original print has the trombones in alto, alto, tenor, and sub-bass clef; some editions retain the original clefs for at least the upper three voices and put the fourth trombone part in bass clef, while others have the first and second parts in octave-transposing treble clef, the third in tenor, and fourth in bass. Moreover, there are editions in which the note values have been halved, and the most common edition (Bärenreiter) additionally transposes the piece up a whole tone. Woolf mentions none of this, yet any one or a combination of these things could cause problems for an inexperienced player caught unawares.

Woolf does offer this sort of practical information in the introductory text to “Intermedium 5” from Schütz’s *Christmas Story*, stating that the “piece can sometimes be found in modern edition a tone higher than shown here.” However, the version he presents is already a tone higher than in the surviving manuscripts. And I find it difficult to believe that the piece is to be played yet another tone higher, i.e., a third higher than originally notated. It should be noted that there is no “original score, which survives in the Uppsala University Library,” but rather two sets of contemporary, but not autograph, instrumental parts, one (lacking trombone 2) in Uppsala and the other (with a fragmentary trombone 2 part) in Berlin.

The remaining excerpts include two from two of Matthias Weckmann’s ten (not twelve) sonatas à 3 and à 4, the opening choral from Bach’s *Christum wir sollen loben schon* BWV 121, and solo passages from sonatas by Johann Heinrich Schmelzer, Heinrich Ignaz Franz Biber (an attribution that Woolf rightly calls into question), and Antonio Bertali.

The “Repertoire” section offers solo pieces, duets, and several larger works. The only original trombone solo piece here is *La Hieronyma* by Giovanni Martino Cesare, which was published in 1621 in “Monaco,” which is of course Monaco di Baviera, that is to say, Munich. It is reproduced here in tenor clef, i.e., not in the original alto *and* tenor clefs; moreover, the bass part is missing a sharp before the first note in m. 5, and a flat before the fourth note in m. 17. The other solo pieces include unaccompanied “ricercatas” by Giovanni Bassano and Aurelio Virgiliano, as well as recorder pieces by Jacob van Eyck,

two (transposed) canzonas by Girolamo Frescobaldi, a solo motet for tenor and continuo by Giovanni Battista Riccio, and eight diminution settings, including one on “Ancore che col partite” by the author himself.

The duets include two sixteenth-century “bicinia” by Georg Rhau, an Agnus Dei by Josquin, a motet for two tenors and continuo by Riccio, and four intriguingly devious duos by Giuseppe Giamberti. The larger works start with a three-part “Ave Maris Stella” setting by Jacob Obrecht, and continue with one of Daniel Speer’s well-known sonatas for three trombones and continuo, a four-part motet by Claudio Merulo, and Schütz’s *Auf dem Gebirge*, SWV 396, for two alto voices and five unspecified instruments (transposed here a whole tone higher than the original), which surely sounds gorgeous with trombones taking the instrumental parts.

At the beginning of the “Repertoire” section, Woolf stresses the importance of knowing what a vocal piece is about. To this purpose, he also supplies English translations for the texts of all the vocal music presented in this volume, as well as of the Proper of the Mass. A bibliography as well as a recipe for “Quick Lemon Pasta” round off the “Resources and other Material”.

The text is generally well written, although there are occasional lapses, such as the reference on p. 44 to “lower trumpet parts, such as the first trombone part in the opening of Claudio Monteverdi’s *Vespero*”—there are, of course, no trumpet parts in the Vespers; “trumpet-like parts” would undoubtedly have been a more appropriate formulation—or the sentence toward the bottom of p. 60 in which Orlande de Lassus finds himself in a list of composers taught by Heinrich Schütz.

The music engraving is nicely done and always easy to read. There are, however, two idiosyncrasies of the typesetting that I found a bit annoying: 1) in academic writing in the UK it may be correct to leave two character spaces after periods at the end of sentences in typescripts, but it is entirely inappropriate in printed books, all the more so when the layout program’s hyphenation function has been disabled, since this often results in rather large gaps in the printed text. 2) With the computer technology at hand, it surely should have been easy enough to insert real flat (b) and sharp (#) signs in the written text, instead of using a lower case *b* and the number sign (#), respectively. One last quibble: the illustration on page 2 is not from Michael Praetorius’s *Syntagma musicum* (1619), but from the companion volume *Theatrum instrumentorum* of 1620, and the illustration as reproduced here is not from the original, but from a diplomatic facsimile published in 1884 by Robert Eitner, in which the Fraktur typeface of the original was reset in roman and italic type (as, for example, the names of the instruments in the illustration).

In spite of these criticisms, Adam Woolf’s *Sackbut Solutions* is a very successful first-ever attempt at a method for the early trombone. The author’s experience as both a performer and a teacher is evident throughout the book, and his explanations of the various aspects of early trombone playing are always clear and understandable. The copious musical examples are well chosen, and the exercises well thought-out. *Sackbut Solutions* will long remain the standard against which future methods for the early trombone are measured.

Howard Weiner

Lars E. Laubhold. *Magie der Macht: Eine quellenkritische Studie zu Johann Ernst Altenburgs Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst (Halle 1795)*. Würzburg: Königshausen & Neumann, 2009. Salzburger Stier: Veröffentlichungen aus der Abteilung Musik- und Tanzwissenschaft der Universität Salzburg, Band 2, paperback, 301 pages. 38 illustrations, musical examples et al. ISBN 978 3 8260 4116 7. 38 € plus shipping and handling charges.

Johann Ernst Altenburg's treatise of 1795 has served us for generations with unique first-hand information about trumpet playing during the period of crisis associated with the French Revolution and the dissolution of one court after another, a period in which the author, a trained trumpeter, was unable to find a position as a trumpeter and ended his days as an organist. Since 1911 the work has appeared repeatedly in facsimile editions, five alone in the seven-year period between 1966 and 1972, the last in 1993; English and Italian translations are currently available as well.

Perhaps because of the treatise's rich information content, scholars up to now have hardly taken notice of the fact that it also contains errors and inconsistencies. Lars E. Laubhold has now done so, leaving almost no stone unturned, no question unanswered. His book from now on will be required reading for any student of Altenburg's treatise.

Laubhold, born in 1971, is no newcomer to the trumpet. He studied the instrument in Berlin for several semesters with Hans-Joachim Krumpfer. He then learned instrument making in Markneukirchen with Jürgen Voigt, for whom he led a restoration atelier in Kremsmünster, where he also worked for the Streitwieser Foundation. (The book discussed here is dedicated to Franz X. Streitwieser.) Laubhold is now working as a music historian in Salzburg. From 2000 to 2005 an associate member of the Salzburg Music Historical Research Institute, he is currently participating in a research project for the music archive of the Salzburg cathedral.

Laubhold has discovered literally hundreds of details in Altenburg's treatise that require emendation or amplification. A review cannot begin to mention all of them. Let us begin at the end. A valuable twenty-three-page appendix (pp. 255–78) includes detailed information on the sources cryptically mentioned by Altenburg in his main text and footnotes. Here is a single example. On p. 19 Altenburg writes, "as Suidas says in the place cited by Lipsius" (my translation). Laubhold was able to utilize studies recently made available on the internet (via the search engine *Karlsruher Virtueller Katalog*) to identify "Suidas" as follows: "Up to the twentieth century the Byzantine lexicon *Suda* was attributed to an author named Suidas; for example an edition is: *Suide et Phavorini Glossae sacrae Graece ...*, Leipzig 1786" (again, my translation). He correctly identified Lipsius as Justus Lipsius (1547–1606) with his *De militia romana ...* (Antwerp, 1595).

Continuing backwards, the last fifty pages (201–53) are a concentrated analysis of Altenburg's treatise from a sociological perspective. Here Laubhold was influenced by the music sociologist Christian Kaden, four of whose publications are cited in the bibliography. Laubhold's central thesis is that Altenburg's treatise can by no means be considered as a method for trumpet, i.e., as a manual on how to play the trumpet, comparable to the

famous ones for other instruments by Johann Joachim Quantz, Leopold Mozart, C.P.E. Bach, or Johann George Tromlitz. Those authors were famous performers, active either in important orchestras or as soloists, whereas the extent of Altenburg's musical activity as a trumpeter or teacher cannot be determined: he was never employed as a trumpeter, except for a brief period during the Seven Years' War as a military trumpeter in the French army (dates not secure), and in the time available to him he furthermore cannot have instructed many trumpet pupils, hardly more than two or three at best. (My own statement, made in several places, that Altenburg must have been a good teacher must be relativized; what I would say today is that he was a teacher in the larger sense—i.e., an important informant for those seeking knowledge today about the trumpet during the period in question.) The value of his treatise lies instead in its meaning for cultural history, notably in the discussion of the trumpet's function as a symbol of secular power. (From this Laubhold derives his title, *Magic of Power*.) Altenburg's repeated emphasis of the importance of the five military signals that every trumpeter had to learn, and—played down by Laubhold, see further below—of the Imperial Privilege, shows that the axe he was constantly grinding had to do with the daily job trumpeters had to perform, a job connected with representation and ritual. The high art of clarino playing displayed in the mid-eighteenth century in the works of J.S. Bach, Georg Philipp Telemann, Michael Haydn, Georg Reutter, Jr., and others, was not the main issue, but was rather (in Laubhold's words) "a luxurious phenomenon of decadence." Such pieces were not within the scope of Altenburg's treatise.

Laubhold points out (p. 253) that Altenburg's motivation for writing his treatise had to do with his own failure to find acceptance as a trumpeter. It is due only to luck and the author's own persistence that the book was published at all. When it first was offered on subscription on 10 December 1770, not enough subscribers could be mobilized. When it finally was published in 1795, it appeared on the thinnest, cheapest paper—and in that very year the author suffered a stroke that paralyzed him on one side.

From here on this review can focus only on a high point of Laubhold's investigation. One of his provocative questions is "if a trumpeters' guild ever existed" (pp. 79–114). He sometimes takes issue with points raised by earlier scholars, including Detlef Altenburg (1973–87), Peter Downey (1983), Achim Hofer (1992), and myself (1974–2001)—in my opinion, rightly so, since it is normal for members of a younger generation to stand on the shoulders of their predecessors. He often finds support from Sabine Žak (1979). Laubhold believes that scholars overstepped their bounds by construing many previous events as leading directly to the guild's founding on 27 February 1623. Such events were: (1) the emperor's allowing Constance (1417), Nuremberg (1431), Augsburg, and Ulm (both 1434) to employ trumpeters; (2) the 37th article of the Augsburg Decree of the Imperial Police of 1548 (renewed in 1577) allowing weavers, barbers, and other professions, including trumpeters, to band together in guilds and similar organizations; and (3) Caspar Hentzschel's *Oratorischer Hall und Schall* of 1620, mentioning many points that correspond to items found three years later in the Privilege. Regarding (1): A connection with the South German City Alliance cannot be excluded. However, it was

not the trumpeters that were granted a privilege here, but certain South German cities. Regarding (2): The Police Decree stated only that certain professions that had hitherto been considered “dishonorable” could not be excluded from existing groupings in the future, like any other honorable profession. Regarding (3): Laubhold goes into highly interesting historical detail (pp. 85–86) to show that Hentzschel’s tract came from a specific Protestant environment in radical opposition to Catholicism and thus cannot be regarded at all in connection with the Privilege’s Catholic environment.

To sum up: in Laubhold’s opinion (p. 86), the trumpeters of the Holy Roman Empire were and remained disunited, just like the Empire itself. The Privilege was directed less at the trumpeters than their employers—that is, trumpeters were manipulated to serve aristocratic interests (p. 93). The trumpeters’ organization may have shared many characteristics with a guild, but there were also important differences, so that the term “guild” invokes misleading associations (pp. 98–104). Furthermore (pp. 104–08), the word “guild” (*Zunft*) does not exist at all in seventeenth-century documents pertaining to the trumpet, and only exceptionally in the following century! It was not until the publication of Altenburg’s treatise that the formulation of a “trumpeters’ and kettledrummers’ guild” arose at all, and Laubhold asserts that this fact has colored our modern notion of the existence of a trumpeters’ guild. In all the texts preceding that of Altenburg, he discovered only two instances (in the eighteenth century) of the use of the word “guild” in reference to trumpeters, as opposed to hundreds of alternative terms that are neither synonymous with it, nor do they allow the supposition that trumpeters were regarded as members of a guild (p. 108). For him (p. 105) this fact has to do with the “invention of tradition” that often happens when supposed historical events remain unquestioned for too long.

Although Laubhold leaves *almost* no stone unturned in the course of his thorough examination, it is interesting to see which stones remained in place, as it were. For example, he constantly plays down Altenburg’s familiarity with a court trumpeter’s life and his capability on the trumpet. He writes (on p. 49, my translation): “Nothing in his book indicates that he himself possessed above average capabilities on the instrument.” Has he forgotten that Altenburg grew up in the court of Weissenfels with its eminent trumpet corps, to which Gottfried Reiche and Johann Caspar Wülcken, J.S. Bach’s second father-in-law, belonged? Such an environment can only have produced a credible level of achievement. In addition, this reviewer misses a discussion of the radical change in trumpet writing in the second half of the eighteenth century.

More importantly, it must be pointed out that, despite his dissenting opinion, weighty evidence speaks for a certain continuing existence of a trumpeters’ fraternal organization (if we wish to avoid using the term “guild”). Laubhold consistently refers only to the original 1623 wording of the Privilege and a slight modification made in 1630, as well as some of the mandates against misuse, but he should have taken into account that the Privilege underwent two substantial revisions, in 1653 (expansion from twelve articles to twenty-three) and 1747 (reduction to twelve again), facts that speak eloquently for the organization’s reality throughout the eighteenth century. (The last confirmation was by Joseph II in 1767; the last mandate appeared in 1804. In Saxony the Privilege remained

valid until the general abolition of guilds in 1831, the trumpeters' corps surviving there even without the Privilege until 1918.) A discussion of the differences between the three forms would have yielded valuable information that is thus withheld. He also fails to mention a well-known incident that would speak against him: that once in Hanover, court trumpeters broke into the house of the tower watchman while he was practising and "smashed the latter's trumpet, as well as mishandling him thereby very badly and knocking out his teeth." Significantly, in the ensuing lawsuit the court trumpeters were exonerated, since they had merely been protecting their legitimate interests.

A small point: is it imperial "Privilege" or "Privileges"? In pleading for the singular form—in my opinion, correctly—Laubhold shows (pp. 95–98) that the plural began to seep into use as early as 1743, became the main form for Altenburg in 1795, and has been followed ever since in most of the secondary literature.

On p. 53 Laubhold, referring to Smithers, states that "trumpet mutes were considered to be unusual in composed music during the eighteenth century." What about Telemann's frequent use of muted trumpets in funeral compositions? The undersigned recently participated in a CD recording of Telemann's *Hamburger Trauermusik* (two separate compositions from 1723 and 1739 for the funerals of two Hamburg mayors) in which three muted trumpets are employed most effectively (Carus 83 166). Muted trumpets may have been rare in composed music, not only in the eighteenth century, but were *de rigueur* in funeral processions throughout the entire Baroque period. In addition, Laubhold uncharitably calls Altenburg "indifferent to matters of sound" and even "ignorant of the world" (*weltfremd*) in regard to the use of mutes. What about Altenburg's compelling setting (in *Versuch*, pp. 106–07) of the chorale *Aus meines Herzens Grunde* for four trumpets and optional timpani, in which only the melody is unmuted?

With the above paragraphs, readers should begin to understand that Laubhold's book, despite its omissions, is an important contribution to our knowledge. He is aware that it will probably be studied by musicologists in German-speaking countries, less so by trumpeters. In my opinion, this is too bad; but I have no illusions about the extent to which trumpeters read even prefaces to editions of music, let alone books. Perhaps it would be a good idea if Laubhold were to write some articles in English that touch various aspects of his findings.

Edward H. Tarr

Myron D. Moss. *Concert Band Music by African-American Composers: 1927–1998*. Tutzing: Verlag bei Hans Schneider, 2009, xv, 366 pp., mus. exx., appendices. ISBN 978 3 7952 1277 3. Price € 70.

Myron D. Moss has written an excellent source book for scholars and conductors who are interested in discovering music written for concert band by African American composers. This publication of his University of Michigan dissertation collects information from a variety of sources, including, where possible, the composers themselves, in a single source, allowing the user to survey the large number of pieces that have been written during the last seventy-five years of the twentieth century.

Moss begins with an introduction to his topic, which follows the standard form for a dissertation: research questions, need for the study, definitions and discussion of key terms, and scope of the study. While much of this introductory information is useful to the reader, perhaps it could have been revised to eliminate its academic baggage. Chapters 2 and 3 contain similar academic materials required for a dissertation, but not necessarily for a source book: a review of related literature and methodology.

In Chapter 4, which surveys works written from 1927 through 1952, Moss begins his thorough chronological survey with a discussion of *Triumphal March* by Clarence Cameron White (1880–1960), best known for his opera *Ouanga*, and several pieces by William Grant Still and Ulysses Kay. Chapters 4 through 8 survey the 1950s and '60s; Chapter 9 discusses works from the 1960s and '70s by regional composers; and Chapter 10 is devoted to jazz compositions written between 1966 and 1984. Moss completes his traversal of the repertoire from the 1970s through 1998 in the next three chapters. A final chapter, "Summary, Conclusions, and Recommendations for Further Research," reminds the reader of the volume's initial academic purpose; he discusses the repertoire by grade level, from elementary school bands through college bands.

Moss's study includes a brief biography of each of the composers, a detailed description of the works accompanied by copious musical excerpts, and perceptive critiques of the pieces. For the composer Julia Perry (1924–1979), for example, Moss notes that her major work for band is a symphony that "has never been performed" (p. 143). He continues "[it] is clearly the work of an accomplished composer, but it comes with several strikes against it." He cautions that Perry has called for an instrument, a cornet in C, that does not exist, and that she has mis-transposed the bass clarinet and the tenor and baritone saxophone parts. He concludes his introduction to the piece by stating "it would be easy enough to correct these parts, but this helps to explain why the piece has not yet been performed." After a detailed discussion of each of the four movements, Moss notes that "Perry's scoring is idiosyncratic. She often voices chords by assigning a single chord tone to an entire section of the band . . . There is a starkness about this approach, although the balances seem to work. The scoring has little doubling and frequently focuses on small (though not chamber music) configurations with a few voices selected from woodwinds and brass and combined" (p. 149). This discussion is characteristic of Moss's approach to the repertoire.

There are a few editorial changes that would have added to the usefulness of the author's survey. First, there is no index to the volume. One has to read each entry to find information on topics or people that might be of interest independently of the composer or work discussed. For example, an index entry for the French pedagogue Nadia Boulanger would quickly establish a wider context so the reader could see that both Julia Perry and Adolphus Hailstork studied with her. Second, Moss's organization of his material by chronological period forces him to discuss some composers' works in different chapters: Still and Kay in chapters 4 and 8, Hale Smith in chapters 6 and 13, and Hailstork in chapters 11 and 13. These are, however, minor quibbles; in this volume, Moss provides an excellent interpretive survey of a significant body of twentieth-century band music by African American composers that music historians, conductors, and students of band music will find an invaluable resource.

John Graziano

GUIDELINES FOR CONTRIBUTORS

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

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

2. Authors submitting articles for the *Historic Brass Society Journal* should send a CD in Microsoft Word for Macintosh or Windows or in “rich text” format to Historic Brass Society, 148 W. 23rd St., #5E, New York, NY 10011, USA (FAX/TEL 212-627-3820). Alternatively, authors may submit articles in Microsoft Word as attachments to e-mail, sent to the Editor at carter@wfu.edu, with copies to Howard Weiner at h.weiner@online.de and Jeffrey Nussbaum at president@historicbrass.org. Authors submitting material for the *Historic Brass Society Newsletter* should send a CD in one of the formats listed above to Jeffrey Nussbaum at president@historicbrass.org.

3. Accompanying graphics such as photographs, line drawings, etc., must be submitted as camera-ready artwork or graphics files on CDs; TIF format (at least 300 dpi) is preferred for graphics files. Musical examples must be either computer-typeset, engraved, or submitted as Finale© files on a CD or as attachments to e-mail, sent to the addresses given in item 3 above. Authors are responsible for any costs associated with obtaining and/or reproducing illustrations, and are further required to furnish proof of permission to reprint for illustrations that are the property of an institution or another individual. The number and size of graphics will be limited by our space requirements.

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5. Musical pitch names and designations should conform to the system given in the *New Harvard Dictionary of Music* (Cambridge: Harvard University Press, 1986), p. 640.

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