

REVIEWS

Verena Jakobsen Barth. *Die Trompete als Soloinstrument in der Kunstmusik Europas seit 1900 mit besonderer Berücksichtigung der Entwicklung ab 1980 am Beispiel der Solisten Håkan Hardenberger, Ole Edvard Antonsen und Reinhold Friedrich* [The Trumpet as Solo Instrument in European Art Music since 1900 with Special Attention to the Development since 1980 as Exemplified by the Soloists Håkan Hardenberger, Ole Edvard Antonsen, and Reinhold Friedrich]. (*Skriften från Institutionen för musikvetenskap* 87.) Gothenburg: University of Gothenburg, 2007. ISBN 978-91-85974-03-0. xx, 405 pp.

The paths of musical history are often convoluted: it took the twentieth-century revival of the solo and ensemble music of the so-called Baroque era, performed by charismatic soloists such as Adolf Scherbaum and Maurice André on entirely newly developed special instruments, to bring the trumpet as a solo instrument back into the consciousness of composers and concert audiences after the long barren period of the nineteenth century. In her Ph.D. dissertation, Verena Jakobsen Barth focused her attention on the present zenith of this “renaissance,” a renaissance that manifests itself in the trumpet soloists Håkan Hardenberger, Ole Edvard Antonsen, and Reinhold Friedrich. With the interpretation of a broad spectrum of repertoire, which in all three cases also includes the most recent music, these artists have succeeded in elevating the art of trumpet playing to a hitherto unequalled level in technical as well as musical terms: the “second golden age” of the trumpet, as the author has dubbed it.

Jakobsen Barth approaches the subject by means of a concise summary of the history of trumpet music since the seventeenth century, changing to a detailed view at the year 1900. Employing the methods of cultural anthropology, the author has made use of a well-connected, Europe-wide network within the “population” of trumpet players, drawing upon a wealth of written and orally transmitted information (letters, reports, interviews) from those directly or indirectly involved in the development of trumpet playing. In this way, she has knit a close-meshed net of information about the metamorphoses in playing technique, repertoire, instruments, working conditions of the performers, and reception by the audience that occurred during the course of the twentieth century. Besides the abovementioned rediscovery of the Baroque repertoire, it has been the developments in popular music, in jazz—which since the 1920s has also conquered the European stages—as well as the tradition of soloistic trumpet playing interrupted by the “Romantic repertoire gap” that have cleared the way for a new acceptance of the instrument in the sphere of so-called art music.

In this part of the book, however, the biographical, and anecdotal, passages about Eduard Seifert, Willi Liebe, Adolf Scherbaum, and Maurice André, who were without a doubt influential in the development of trumpet playing, could occasionally have been tightened up a bit through a more specific selection of sources.

With her portraits of the three trumpet heroes Hardenberger, Antonsen, and Friedrich, and her analyses of the commissioned works *Aerial* by Heinz-Karl Gruber, *Dromo Dance* by Helge Iberg, and *Vier Stücke gegen den Stillstand* (Four Pieces against the Standstill) by Caspar Johannes Walter as exemplary representatives of the flourishing trumpet literature since the 1980s, the author explores in the second part of her book the “second golden age.”

Noteworthy here is the consideration of the music-sociological components in the quite different professional biographies of Hardenberger, Antonsen, and Friedrich: How do they manage to hold their ground in the international “classic market” (in the case of Antonsen, also in the pop market)? What are the personal images they use to create the necessary differentiation between themselves as well as from soloists on other instruments? And, finally: How does the interpretation of contemporary works fit into each of these individual images? The answers to these questions are followed by detailed documentations of the processes involved in the creation of the three commissioned works examined here.

In the analyses of the selected compositions (which are each subdivided into the sections “work description,” “treatment of the instrument,” “role of the trumpet,” and “hermeneutic considerations”) the instrumentation-specific treatment of the solo instrument, its formal positioning with respect to the rest of the ensemble, and the semantic functions of the trumpet—more precisely: of the trumpet instrument (not only those in different tunings, but, in the case of *Aerial*, also the cowhorn)—stand in the foreground. In the clear explanations of the avant-garde playing techniques demanded in all three works and of the tonal effects as well as the technical difficulties that result from them, it is clearly obvious that the author herself is a trained trumpet player. The hermeneutic analyses convincingly expand the repertoire of significances, informed by the trumpet’s powerful symbolic legacy from the sixteenth to eighteenth centuries, with connotations that stem from the specific development of the instrument in jazz and so-called popular music (for example, the feminine-lascivious sound of a Chet Baker). Thus, at all levels it is the area of tension between connecting to and keeping at a distance from tradition that is recognized as the driving force of the compositional processes.

In view of the author’s focus on the instrument, which in itself is fully justified by the subject of the book, this reviewer is of the opinion that one aspect remains somewhat neglected: it would have been interesting to learn more about the position of the three composers within their compositional environment, as well as about the place of the trumpet concertos within the *oeuvres* of the respective composers—Jakobsen Barth’s comments here, and also measured relative to the entire scope of the book, are a bit scanty.

All in all, however, with her refreshing, many-sided approach, Jakobsen Barth has undoubtedly made a fundamental and stimulating contribution to a field of research that until now has not been addressed in a comprehensive manner. Her line of reasoning leads convincingly to the thesis that since the 1980s the trumpet has received particular attention as a solo instrument—a tendency that incidentally still persists, as shown, for example, by the premiere at the 2006 Salzburg Festival of Olga Neuwirth’s trumpet concerto “... miramondo multiplo ...” by Hardenberger (conducted by Pierre Boulez)

or Sergei Nakariakov's premiere that same year of Jörg Widmann's *Ad Absurdum* in Essen's Philharmonie.

This is a successful publication that is additionally enhanced by a CD with recordings of the three analyzed works (excerpts only of *Aerial*) as well as by an extensive appendix with repertoire lists and discographies.

Simon Rettelbach

(Translation: Howard Weiner)

Jagd- und Waldhörner: Geschichte und musikalische Nutzung. 25. Musikinstrumentenbau-Symposium, Michaelstein, 8. bis 10. Oktober 2004. Michaelsteiner Konferenzberichte, vol. 70, ed. Boje E. Hans Schmul and Monika Lustig. Augsburg: Wißner-Verlag / Michaelstein: Stiftung Kloster Michaelstein, 2006. 480 pp. ISBN-13: 978-3-89639-546-7 (Wißner-Verlag), 978-89512-130-2 (Stiftung Kloster Michaelstein), pbk. Price € 39.80.

For more than three decades the Institute for Musical Performance Practice, part of a research foundation based in a former monastery near the town of Blankenburg, in the Harz Mountains area of Germany, has been organizing conferences on a wide range of topics. Since the mid-1990s they have also published the papers presented at their annual musical-instrument symposiums, each year devoted to a different type of instrument. (A previous volume in this series, *Posaunen und Trompeten: Geschichte, Akustik, Spieltechnik* [Michaelsteiner Konferenzberichte, vol. 60; Michaelstein, 2000], also edited by Monika Lustig, was reviewed by Herbert Heyde in HBSJ 13 [2001]: 239–45.) The present collection of twenty-five essays—twelve in English and thirteen in German—on the history and musical use of the horn derives from a conference held at Michaelstein in 2004 and features the work of researchers from ten different countries, many of whom are themselves horn players. The roster of contributors also includes musicologists, museum curators, instrument builders, and scientists, with several people active in multiple roles. Most of the articles have a geographical focus and are grouped accordingly in the book, while the remainder deal either with museum holdings or with questions of typology, design, and manufacture. Together, they provide an interestingly diverse set of perspectives on the instrument's evolution and its role in European musical life, primarily during the eighteenth and nineteenth centuries. Within the space available here it is impossible to do justice to the authors' extensive and well-documented research on such a wide range of topics; yet, because each offers valuable information and insights, one is reluctant to skip over any of them in reporting on the volume as a whole.

A common thread running through a number of these studies is how rapidly the horn was adopted as an orchestral instrument throughout Europe in the years immediately after 1700, following its initial use by French (and later Bohemian) mounted huntsmen during the last quarter of the seventeenth century. One gets the impression that this was almost a fashion phenomenon in which aristocratic patrons, cities, and even church musicians

strove to demonstrate that they were as up-to-date as their peers in the next city or country. Fortunately, though, the horn proved to be no mere fad but rather an enduring addition to the world of concert music; indeed, if anything it was the trumpet whose fortunes gradually waned during the course of the eighteenth century, as both composers and performers came to prefer the horn for its mellower sound and relatively greater ease of playing. The latter observation is one of the points made by Renato Meucci (recipient of the Historic Brass Society's 2003 Christopher Monk Award) in his opening essay, entitled "Social and political perspectives in the early history of horn." While noting that the horn's use spread from the French court of Louis XIV in tandem with the popularity of hunting on horseback, he suggests that the first instruments of this type may have been made in Nuremberg rather than in Paris, since "all the oldest surviving examples are actually from" the former city, which had a long-established tradition of building high-quality brass instruments (p. 18). Meucci also enumerates the horn's earliest orchestral appearances in a number of German and Italian cities or courts between 1711 and 1716, including Dresden, Vienna, Venice, Naples, Mantua, Darmstadt, Munich, Stuttgart, and Mainz.

This introductory overview is followed by four articles on French and five on German topics, leading in turn to an additional group of seven concerned with other geographical areas. "The horn in France: from the olifant to the orchestra," by Michel Garcin-Marrou, is essentially an annotated chronology of known instruments, players, and compositions, ranging from Lully's *La Princesse d'Elide* of 1664 (in which a twenty-measure fanfare for five horns and strings announces the arrival on stage of a group of hunters), through Mouret's 1729 Symphonies (whose horn parts are "perfectly integrated into the orchestra" [p. 35]), to solo concertos performed at the Concert Spirituel from 1764 onward. Florence Gétreau's "The horn in seventeenth and eighteenth century France: iconography related to performances and musical works" covers much the same time period as Garcin-Marrou but from a different perspective, being based on a selective list of forty-four art works showing horns, nearly half of which are illustrated and discussed in her text. Marin Mersenne's treatise *Harmonie universelle* of 1636 and the 1664 drawing by Charles Le Brun for a large tapestry each show several types of horns, both semi-circular and coiled; by the 1690s there are clear illustrations of the classic single-coiled instrument large enough to be worn over the shoulder, while the smaller double-coil *trompe Dauphine* first appears in a painting dated 1730 and the triple-coil orchestral horn is depicted starting in the 1760s.

In contrast to Gétreau's wide-ranging survey, Ulrich Hübner confines his investigation to one specific instrument of unusual appearance, namely "The horn in the portrait of Frédéric Duvernoy" (this and all other German titles have been translated into English here), painted about 1800, when Duvernoy was a professor at the Paris Conservatoire and principal horn at the Opéra. Until recently no similar model was known to exist, but it can now be shown to be practically identical to an unsigned horn probably made by Michael Saurle in Munich. This means that the leading Parisian horn virtuoso of his day played on an imported instrument; however, a later portrait reveals that by 1817 Duvernoy had switched to a French-style *cor solo*. Concluding the group of French papers, in "Hand and valve: Joseph Émile Meifred's *Méthode pour le cor chromatique ou à pistons* and early valved

horn performance and pedagogy in nineteenth century France,” Jeffrey Snedeker considers how valves were used in the years immediately following their introduction to that country. In Meifred’s tutor of 1840 he appears to value the new invention both for permitting a kind of instant re-crooking and for the possibility of playing all notes open; but in a milieu where the hand horn remained firmly entrenched until the very end of the nineteenth century, he “emphasizes flexibility” (p. 99), stating that if valved and natural horns play together, players of the former should adapt their technique to the latter. Snedeker describes the challenge of putting this admittedly subtle approach into practice today, “combining technique and technology . . . to make music-making easier and more effective” (p. 92), just as players of that time would have done.

The five articles on German topics, all written in that language, investigate respectively a limited geographical area, a single composer, the horn’s relationship to other instruments, the classification of one specific instrument, and a dynasty of instrument makers. Reine Dahlqvist discusses “The horn in central Germany up to about 1720,” calling attention to its use in a variety of contexts, including sacred, theatrical, and purely instrumental music. In Leipzig, about 1715, Melchior Hoffmann wrote what is probably the earliest horn concerto in addition to calling for the instrument in several church cantatas, as did Johann Kuhnau at nearly the same time; in Halle, Friedrich Wilhelm Zachow was likewise an early adopter before his death in 1712. Scores by these and other composers confirm that by the second decade of the eighteenth century several sizes of horn were in use, usually pitched in D, F, or A. Telemann in particular favored horns in D and F, as Klaus Ahringer reports in his investigation of “Instrumental idiom and musical physiognomy: main characteristics of the use of horns in works of Georg Philipp Telemann.” In addition to numerous orchestral works, including five concertos for two horns, Telemann wrote for the instrument in both sacred and (somewhat unusually) chamber-music contexts; Ahringer helpfully lists more than forty instrumental compositions, discussing many of them with the aid of music examples.

In “2 Clarini o 2 Corni da Caccia²—The question of the interchangeability of trumpet and horn in Baroque music,” Christian Ahrens addresses the question of whether early eighteenth-century parts for horns in C and D were intended for *alto* or *basso* instruments. He presents evidence, including little-known reports from Hamburg newspapers, that horns were often used in wind ensembles made up primarily of double-reed instruments (thus not invariably heard with, or played by, trumpeters, a point also made by Dahlqvist), and that crookings lower than F—specifically including C and D as well as E \flat —were already in use during the 1710s and 1720s. In conclusion, he finds “not a single piece of evidence proving that when horns and trumpets were used together they sounded in the same octave; [rather,] the horns always sounded an octave below the trumpets” (p. 152), as indeed J.F.B.C. Majer stated explicitly in 1741 when describing horns in C (p. 136).

Sabine Klaus’s paper “Horn or trumpet? An instrument by Johann Carl Kodisch, Nuremberg 1684,” which some readers of this journal may remember hearing in English during the HBS meeting at Oberlin in July 2004, appears here in the author’s native German. After a very thorough presentation, in both words and pictures, of this and comparable

instruments she proposes that whether a small coiled instrument of the Baroque period was considered a trumpet or a horn may have had less to do with the way it was constructed than with the kind of mouthpiece used, which in turn depended on what a given player was accustomed to. In part because the instrument in question has hunting scenes engraved on its bell, she concludes that (despite its being pitched in high F) “Kodisch in fact intended his instrument of 1684 as a horn and not a coiled trumpet” (p. 172), adding that we today are likely to get closer to the historical truth if we resist trying to make hard and fast distinctions between these two categories. Finally, in “The Eschenbach family and its importance for brass-instrument building in Germany and the Vogtland,” Enrico Weller presents the history of this Markneukirchen dynasty, from 1748 until the closing of the last factory in Berlin 230 years later. Along the way, no fewer than thirty-five family members were active in some branch of the business, spreading out as far afield as St. Petersburg and America during the nineteenth century; a useful appendix contains both a family tree and a detailed list of makers and their known surviving instruments.

The following three articles look eastward to report on “German horn players and makers and their influence in eighteenth-century Eastern Europe” (Klaus-Peter Koch), “Horns and horn makers in Bohemia and Moravia in the eighteenth and nineteenth centuries” (Michaela Freemanová), and “The history of the Waldhorn in Slovakia” (Eva Szórádová). Koch notes that horns were used in operas in Vienna starting in 1700 and in Hamburg from 1705, and that some aristocrats employed specialist players (usually in pairs) as early as 1706. Instruments were usually imported to Eastern Europe until the nineteenth century, with Vienna serving as a focal point for the horn’s development and dissemination—although Freemanová points out that makers begin to appear in Prague after 1750, and later also in Kraslice, places that, together with Hradec Králové, would become leading centers of manufacture in the nineteenth century. She also observes that “The popularity of horns in the Bohemian lands in the 18th century can be documented by numerous examples of period paintings and engravings” (p. 219) in addition to inventories and similar sources beginning immediately after 1700. Szórádová reports that in Slovakia the horn established itself first in church music, with both large and small establishments making frequent use of paired horns in masses, litanies, and vespers starting in the 1730s; only in the second half of the century did the nobility adopt the instrument, and then either in wind octets or orchestral music.

Turning next to developments in England, Thomas Hiebert describes some “Extraordinary horn writing in The Egerton Manuscript Collection: a contribution to the history of the horn in mid-eighteenth century England.” This anthology of symphonies and concertos, acquired by the British Library in the 1990s, includes numerous parts for horns, including several with unusual features such as non-harmonic tones that therefore appear “to present a rare view of hand stopping in its infancy” (p. 239); perhaps not surprisingly, at least three pieces are by a certain “Signor Charles,” himself a horn player active in London during the years 1733–56. Bradley Strauchen-Scherer then discusses “‘Nomen est omen’: the ‘French horn’ in England during the nineteenth and first half of the twentieth century,” explaining that during this period it truly was the narrow-bore French instrument that was

most often heard there, largely due to the influence of Giovanni Puzzi, “nineteenth-century Britain’s most celebrated horn virtuoso” (p. 249), who arrived in London by way of Paris in 1816.

The group of geographically themed articles concludes with one each devoted to Italy and Spain, both written in English. In the first of these, Gabriele Rocchetti reports on “The development of horn writing in Italy during the eighteenth century,” starting with operas by Alessandro Scarlatti in Naples in 1713 and Antonio Lotti in Venice the following year. Until mid-century it was used mainly as a ripieno instrument and for coloristic effects, only later being given soloistic passages by composers such as Tommaso Traetta in Parma, who had access to specialist performers. Josep Antoni Alberola Verdú then explains that “The introduction of the horn in Spain” varied by region, arriving in Valencia as early as 1705 (in the retinue of an Austrian archduke who was proclaimed king there during the War of Spanish Succession) but not until mid-century at the Castilian court in Madrid, and then as a result of rather different French cultural and political influences.

Two authors describe horns owned by a number of German museums not specializing in musical instruments. Monika Lustig’s “Hunting horns and Waldhorns in Lower Saxon museums” presents the results of a census taken in the early 1980s that turned up some thirty instruments in twelve different collections, each of which is described and illustrated in the article. Christiane Rieche and Wolfgang Wenke, in “Hunting horns and Waldhorns in Central-German museums: overview of the census results and lists of objects,” report on a similar effort undertaken in the mid-1990s covering Saxony, Saxony-Anhalt, and Thuringia, and offer descriptions (with some illustrations) of forty-five instruments ranging in date from the late sixteenth to the late twentieth centuries. Among the presumably little-known early specimens in these lists are two horns by Michael Leichamschneider (dated 1709 and 1719) at the Braunschweig City Museum, a parforce horn of ca. 1690 by Dietrich Wilhelm Baumgarte of Hanover in that city’s Historical Museum, and horns by Johann Wilhelm Haas I (ca. 1700) and Leichamschneider (1713) belonging to the Klassik Foundation in Weimar.

The penultimate group of articles takes a more overtly scientific approach to studying horns of different periods, offering several kinds of acoustic and/or structural analyses accompanied by numerous graphs, graphics, and data tables. In “Hunting horn or trumpet” Rainer Egger uses computer-generated impedance graphs to explore the effects of several constructional features on the response and resonance of different historical instrument types. Arnold Myers considers “The internal evolution of the french horn and the trompe” by examining “the divergences from the common design of horn which occurred after it became an ‘art music’ instrument” (p. 373). Using bore measurements, he evaluates more than fifty instruments of many types and eras in terms of three parameters which, taken together, provide a basis for distinguishing those that qualify as french horns (or trompes) from those that do not. In “An acoustical comparison of typical French and German hand horns,” Robert Pyle, drawing on his training as both a player and an engineer, describes his attempt “to measure pitch variation as a function of hand position” (p. 391) using electronic apparatus and software of his own devising. After testing thirty-four instruments, both

natural and valved, he finds “a definite tendency for smaller-throated horns to be more sensitive to the hand” (p. 406), even though this characteristic does not fully correlate with country of origin. And Gregor Widholm, in “The Vienna horn: link between the natural horn and the modern double horn,” makes a case for this design as a happy medium between two extremes, finding that due to its bore diameter, wall thickness, and bell size the Viennese instrument responds to the player more like a natural than a valved horn, despite the presence of its characteristic *Pumpenventilen*.

The final two essays concern the materials and techniques used for making historical brass instruments (both originals and modern reproductions), and are in some ways the most distinctive and interesting of the entire volume. In “The brass used for building musical instruments from the 16th to the end of the 18th centuries,” Karl F. Hachenberg describes the process by which brass was made in Nuremberg, based on descriptions in a manuscript dated 1715. Since identical raw material was used to produce sheet brass and cast objects, examples of the latter can provide valid evidence about the nature of the former. An analysis published in 1987 of 273 datable *Rechenpfennige* (abacus discs or gaming chips) dredged up from the River Thames reveals that Nuremberg brass made between the mid-sixteenth and mid-eighteenth centuries was of consistently high quality, with a zinc content of about 27%; Hachenberg further asserts that, since there is no molecular difference between hammered and rolled brass, there is no reason to avoid using the product of modern manufacturing techniques for repairing historical instruments or the construction of replicas. Finally, in “Historical horn making from the perspective of a player/maker” Richard Seraphinoff discusses his reproductions of a Baroque orchestral horn after Johann Wilhelm Haas and a Classical horn after Antoine Halary, explaining how and why he makes certain changes to his models in order to produce “instruments that will best represent the intentions of the composer and the aesthetics of the time” (p. 458) while meeting the needs of present-day performers.

In summary, *Jagd- und Waldhörner: Geschichte und musikalische Nutzung* offers an impressive anthology of current research on the horn, with more than two dozen well-written articles providing both historical and analytical insights into various aspects of the instrument itself, its makers, players, and music. The volume as a whole has been edited and produced with great care, as regards both the text itself and also the generous number of illustrations (including more than three hundred photos, musical examples, facsimiles, drawings, and graphs) that accompany and support the authors’ presentations. This single volume brings together a greater quantity of scholarship specifically on the horn than anything published since the classic monographs of Reginald Morley-Pegge and Horace Fitzpatrick in the early 1970s, and as such is strongly recommended not only for institutional libraries but also for all individuals interested in the instrument’s history and use prior to the twentieth century.

Thomas G. MacCracken

Isabel Eisenmann. *Fanfaren, Jazz und Jericho? Die Symbolik der Trompete im 20. Jahrhundert* [Fanfares, Jazz and Jericho? The Symbolism of the Trumpet in the Twentieth Century]. Marburg: Tectum Verlag, 2007. (Diss. Karlsruhe Hochschule für Musik, 2006). ISBN 978-3-8288-9262-0. 358 pp.

Fanfaren, Jazz, and Jericho? This title arouses curiosity, especially since Isabel Eisenmann's book represents the first attempt at a systematic investigation of the "symbolism of the trumpet in the twentieth century." A glance at the table of contents reveals well-known, unknown, new, and contradictory material that the author has compiled on 358 pages. The wealth of material—197 illustrations and eighteen musical examples, as well as numerous short and longer quotes from poems, songs, and other texts, some in foreign languages, some in strange-sounding dialects—illustrates the multifarious significances that have been attributed to the trumpet during the course of its long history in Europe. The subject of the investigation virtually determines the thematic structure of the book, which opens with a chapter concerning the methodology and the determination of a definition, based on sociological and musicological theories, of the term "symbol." Nevertheless, it might have been worth considering a chronological structure in order to avoid the numerous leaps and repetitions that occur within the text.

Following a short summary of the symbolism of the trumpet from antiquity to the end of the nineteenth century, Eisenmann presents a broad palette of connotations from the twentieth century which, on the one hand, represent prolongations of older significances that in spite of sociocultural changes have survived since antiquity, and yet, on the other hand, were only able to arise as a result of the same social upheavals. In pictures and texts, the trumpet symbolizes God, angels, the Last Judgement, kings, authority, the military, masculinity, femininity, jazz, popular music, alcohol, drugs, light magic, and spring, to name just a few. A survey conducted by the author, which serves as an outlook into the twenty-first century, rounds off the whole.

The attempt to present in a comprehensive manner the wide field of trumpet symbolism confronts anybody who takes up this theme with the immense task of explaining the various historical, social, and cultural contexts. The author, however, succeeds only very superficially in evaluating the compiled material within the respective sociocultural contexts. In many cases, she was content to attribute symbolic functions to the trumpet on the basis of pictorial or textual representations, without looking more closely into preexistent symbolism in the pictures or texts. This has led to a number of connotations that seem rather farfetched. For instance, the trumpet used in war as a signal instrument and for the transmission of secret messages is declared to be a symbol for death. This is supposedly also found in illustrations in which, for example, the Grim Reaper holds a trumpet in his bony hand as a sign of his victory (S. Della Bella, *Death's Victory*, p. 53; the trumpet's symbolism of victory, on the other hand, is completely ignored in the book, although it manifests itself not only in pictures, but also in music in the form of triumphal marches). The smoking mouthpiece of jazz cornetist Joe King Oliver (W. Swierzy, *King Oliver*, p. 266) likewise becomes a symbol for tobacco (or tobacco consumption), although the "hot" playing of

trumpeters and trombonists, which gave “Hot Jazz” its name, suggests much more explicit significances. Similarly, in the depiction of Chet Baker (T. Munzlinger, *Chet Baker*, p. 251), whose head sits on top of the mouthpiece, the trumpet with syringes in place of the valves becomes the symbol for drugs, which are however already clearly symbolized by the syringes themselves. Here, too, one might have wished for more reflection upon the composition of the picture and a more differentiated consideration of the individual elements.

The author treats the numerous text passages, which she has collected with admirable diligence, with a similar naïveté. It is simply not enough to see the trumpet as the symbol of death when a trumpeter is shot in battle (anonymous, *Trompeterlied*, p. 138) without trying to deduce the function that the trumpet actually fulfills in the song.

A lack of differentiation is also found in other contexts when it comes to assigning a symbolic function to the trumpet. The trumpeter’s connections to inns, beer gardens, and breweries, which in southern Germany and Austria might be common, are just as meaningless in northern Germany as are popular Bavarian proverbs, and can therefore contribute to a comprehensive symbolism of the trumpet in the twentieth century only within a regional context and thus only to a limited degree.

A woman with a trumpet is not necessarily to be interpreted as a depiction of the Roman goddess Fama, particularly when she is found in the logo of the International Women’s Brass Conference (p. 119). In the chapter on methodology, the author indeed justifies the purely personal attribution of symbolic values based on interpretation as the germ cell of a universally valid symbolism; however this fails to be convincing when this individual symbolic function is not identified as such in the respective context.

All in all, Isabel Eisenmann’s book is a disappointment, especially since it also contains a number of factual errors in addition to the abovementioned weaknesses. For example, unlike his mentor King Oliver or Nat King Cole, Louis Armstrong was never known by the nickname “King” (pp. 125, 150); he was called “Pops” or “Satchmo.” Nor did King Oliver and Buddy Bolden bring jazz to Europe (p. 219). In her argumentation, the author at times also cites anecdotes whose authenticity is not verified, thereby undermining the book’s scholarly aspirations.

The musicological aspect tends to take a back seat to the history of art and literature, which is already to be seen in the relative numbers of illustrations, text excerpts, and musical examples. However, this is a result of the comparatively infrequent use of the trumpet as a solo instrument, and is therefore not to be seen as a shortcoming of the book.

Finally, I have to mention the unfortunately faulty index in which the pagination is shifted by four pages, making it difficult to look things up. For example, the entry in the index for “Arban” refers to pages 66 and 67; in the book, however, Arban is mentioned on pages 62 and 63. Moreover, the book’s layout is fraught with unexpected and occasionally superfluous page breaks that often leave pages half empty in spite of there being sufficient space for the texts or illustrations that follow (for example, pp. 93 and 151). However, this can hardly be ascribed to a lack of care on the part of the author; the publisher really could have made more of an effort. Many of the illustrations would have benefitted from a higher quality of reproduction. On page 44, for example, it is impossible to determine whether

the goddess Fama is actually playing a trumpet with two bells (as claimed in the text) or on two trumpets simultaneously. A lack of the relevant acknowledgments would seem to indicate that the author did not bother to obtain permission from copyright-holders for the reproduction of copyrighted material, such as whole or partial pages from published scores of works by Hindemith, Shostakovich, and Britten.

To conclude, Isabel Eisenmann's book represents a promising attempt at investigating the complex subject of trumpet symbolism in the twentieth century; however it lacks the necessary depth for an adequate treatment of the subject. Nevertheless, it offers a comprehensive overview of the numerous variations of well-known motives, such as the trumpeter angel or the signal instrument, and the contexts in which they were traditionally used or are used still today, as well as many stimuli for those who might wish to occupy themselves with this theme. Therefore a revised version with more accurate text and picture analyses would be desirable. It is in any case an impressive collection of iconographic and textual evidence for the cultural history of the trumpet.

Hendrik Berke

(Translation: Howard Weiner)

Bruce Haynes. *The End of Early Music*. New York: Oxford University Press, 2007. ISBN 978-0-19-518987-2. 284 pages. \$35.00.

As historically informed performance has grown to become a ubiquitous presence within modern musical life it has spawned a dynamic literature that probes its philosophical underpinnings, maps its highways and byways, shapes its identity, and otherwise takes the measure of its health. In the last twenty years or so works like Nicholas Kenyon's *Authenticity and Early Music: a Symposium* (1988), Richard Taruskin's *Text and Act: Essays on Music and Performance* (1995), Bernard Sherman's *Inside Early Music: Conversations with Performers* (1997), and John Butt's, *Playing with History: the Historical Approach to Musical Performance* (2002) are familiar and significant examples.¹ Bruce Haynes's engaging *The End of Early Music* is a robust addition to their number. Haynes, for decades a prominent Baroque oboist—or as he would have it, “hautboyist”—and impressive scholar of pitch, offers here a book that is wide-ranging in its reference and powerful in its invigorating view of the “end” of early music, a view that extols expressive eloquence, impassioned interpretation, committed ownership of the music-making, and freedom from the constraints of literalism, *Werktreu*, and formal concert protocol.

One of the more stimulating aspects of Haynes's writing is the freshness of his nomenclature. Music from the fifteenth through the eighteenth centuries is not here

“Renaissance,” “Baroque,” or “Classical,” but compellingly *rhetorical* music, a repertoire often well-served through the affective performance of the *eloquent* style. The eloquent style is a foil to the *strait* style, a modern manner of period performance constrained in its emotionality and expression. The term *Romantic* comes into play for music from 1800 onward [!], a reflection of the continuity of nineteenth-century ideals and instruments in our modern musical life. (Thus, for instance, the modern symphony orchestra does not play “modern instruments,” but rather “Romantic” instruments. Thus it is that Mr. Haynes plays the *hautboy* (=Baroque oboe), while his counterpart in the modern symphony orchestra plays the *Romantic oboe* (=modern oboe), while the world awaits a truly *modern oboe*, yet to be invented. There is a bit of mannerism in all of this, although the effect underscores that earlier binary ways of looking at things—instruments were either generically “early” or “modern”—are limited and insufficient for the more complex mixture of elements that need to be taken into account. The new perspective that arises from jostling terms about is fruitful, though not without issues of its own. For instance, in defining “romantic music” as “music from about 1800 onward (including most contemporary music),” the truly *modern* in modern musical life seems swept away in the eagerness to underscore an undeniable, but not total nineteenth-century persistence.

Haynes’s advocacy for expressive, gestural performance is itself impassioned. Rooted in the historic foundation of *Affektenlehre* and his well-described distinction between Romantic and earlier concepts of line, the advocacy is both compelling and unsurprising—the notions are familiar, though the need for reminders still necessary. Along the way, however, the path takes a few surprising turns, as in Haynes’s striking interest in period composition, i.e., new pieces written in historic style. Haynes notes,

I myself like a Baroque violin to look new, like it looked in the Baroque period; I like my music to sound new, as it sounded then. (In fact, I even like the idea of newly composed Baroque music, for the same reason.) ... [I want] to see the Baroque period as it saw itself when it was present. (p. 120)

Who would argue against the wish? The “work of art in the age of mechanical reproduction” surrenders its capacity to be new—to surprise—with each repetition,² and this, for repertoire that in its own day must have offered many stunning surprises, is a decided loss. But like innocence, is there any hope that once lost, the newness of rhetorical music can be regained? Individualized performance leads in this direction. And undoubtedly period composition may also restore a measure of novelty and surprise, along with a healthy challenge to canonical fixations on masterworks, but it also asks one to discount the role that historicity itself may play in the aesthetic pleasure of anachronistic styles. Does our engagement of older repertoires draw not only on their musical content, but also on the fact that the content is historically “other”? A complex issue, this, and one with which, given the relative scarcity of period composition in modern practice, we have rarely had to grapple. Haynes’s prodding may open the door then to further consideration of this interesting dynamic.

One of the focused targets of Haynes's critical eye is the illusory notion that music is text rather than act (hence his frequent use of Christopher Small's memorable word, "musicking"). Literalist attitudes, performances that are aural Urtexts, and scholars who may forget "the oral element ... without which music on paper is a locked document," all find their insufficiencies on display. It is unsurprising then that Haynes tends to forego conventional musical examples (although there are some) for a rich catalogue of sound files, streamed through a companion Oxford University Press website.³ The seventy-some sound files are a treasure in themselves, well chosen to support conceptual points in the text and wide-ranging in their content (Handel sung by Sarah Brightman and Stevie Wonder, Stokowski transcriptions, vintage performances by Landowska, Joachim, Menuhin, Kreisler, and Furtwängler, as well as an array of excerpts by leading early music performers of the present day). The blessing, however, comes at a price, for it of necessity renders the act of reading fragmentary—frequent movement between book and computer makes the linear flow of the reading challenging (though I suspect many will read without stopping to hear the sound files)—and seems to have imposed the feel of a radio script on much of the text. And the radio script is decidedly informal. Gerard Souzay's performance of Rameau is held to possess "an inflexible ponderousness like a diesel 18-wheeler," to choose but one of many memorable phrases. At times the informality seems ill-suited to the tone of the subject at hand and may grow a bit tiresome: "Many musical figures in Classical Rhetoric have strange names that sound like diseases—*parrhesia*, for instance, or *subsumtio*" seems to have too much of the school-boy wink about it, though the informality is decidedly sincere. Haynes's recounts,

I remember my shock some years ago when attending an American Musicological Society conference here in Montreal. The presenters dressed like business people and were terribly serious (often about silly things). It seems that whimsy and wit are not part of most academics' idea of how to study seventeenth- and eighteenth-century music.... Some day in the not-distant future, I believe, students of music history will smile at the exaggerated formality of their twentieth-century musicological forbears. Let us hope the musicologists of the twenty-first century will learn to wear more comfortable clothes. (p. 128)

He pegs the musicological community not only as lacking "whimsy and wit" and sartorial comfort, but also as being only interested in the verifiable (p. 128), an "objective, positivist crowd" (p. 143). This latter charge seems by now an old cliché, hollow on this side of Joseph Kerman's highly influential *Contemplating Music* (1985) and misaimed in the world of "new musicology." Surely he has more kindred spirits in the academy than this suggests.

The End of Early Music looks to the performance of "rhetorical music" with new degrees of expressive ownership, new degrees of affective commitment, and new freedom from constraint. Haynes's informative and wide-ranging text—and here we must generously let "text" extend to sound, as well—urges us onward with historical acumen, a performer's keen

insight, and even more than a dollop of whimsy and wit. This is an *End* that we should hasten to begin.

Steven Plank

Notes

¹ Thematically there is a welcome kindred relationship between these writings about music and the work of scholars probing the issues of text and performance in broader contexts, such as James Anderson Winn's *The Pale of Words* (New Haven: Yale University Press, 1998).

² Significantly, though, repetition in different contexts may radically alter the work's meaning and in that there may be no shortage of surprise. I follow Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction" (1935) in *Illuminations* (New York, 1968) and John Berger, *Ways of Seeing* (London, 1972).

³ At the time of composing this review, the numbering of several of the sound files in the text frustratingly did not correspond to the numbering on the webpage.

Krin Gabbard. *Hotter Than That—The Trumpet, Jazz, and American Culture*. New York: Faber and Faber (An affiliate of Farrar, Straus and Giroux), 2008. ISBN-13:978-0-571-21199-9. <www.fsgbooks.com>

This extraordinary book manages to be at the same time a confessional autobiography, a serious work of musicology, a cultural history, and a polemic for an idiosyncratic but plausible interpretation of what an instrument called the trumpet means to us emotionally, both as players and as listeners. All of this occurs in about 225 pages of pithy, engaging prose. However you may feel about the author's opinions, you will enjoy this book and benefit from reading it. I strongly recommend it to the entire brother/sisterhood of the trumpet, and to anyone who has ever married or dated a trumpet player.

Krin Gabbard is Professor of Comparative Literature and Cultural Studies at Stony Brook University, Long Island, New York. He is also an amateur trumpet player. From both of these sources he brings a perspective to the table that is in many ways unique. From his academic background, he understands the trumpet and the trumpet player as iconic devices that appear over and over in myth, literature, history, and films, and how to distill the historical and cultural realities of an age from what appears to be entertainment and make-believe. He also knows what it is like to play the trumpet; to experience the high of a successful performance and the all-too-public humiliation of missing that important high note. Gabbard was apparently a proficient player in his high school and college days

but abandoned the trumpet in his mid-twenties. Taking up the instrument again in middle age, he made himself the experimental subject in a study illuminated by his academic skills and life experience. One is reminded of George Plimpton's *Paper Lion*, about an almost-middle-aged discovery of what it is like to be a pro quarterback by actually being one for an afternoon scrimmage.

Jazz trumpet is Gabbard's primary but by no means exclusive emphasis. The story begins with Buddy Bolden, a New Orleans cornetist active in the first decade of the twentieth century. Bolden never recorded, and his music is known mostly from oral history and legend. Bolden played loudly and with a flair for the dramatic. His band could outplay all competitors in the hustle for tips in outdoor street battles. He probably did not improvise much. Instead, he played a rhythmically embellished or "ragged" version of the melody, contributing to the developing New Orleans ensemble style. Gabbard uses Bolden as an example of what becomes the underlying theme of the book; trumpet playing as an assertion of manhood. Loud and high connote dominance, eagerness to take risks, and sexual prowess. Not being much of a loud and high player myself, I'm not sold on this theory. But like most of the controversial assertions you can find in this book, it lives in the realm of things that can neither be proved nor disproved.

A good part of the book is devoted to the history of the jazz trumpet as seen through the examples of Louis Armstrong and Miles Davis, and others. Even though there is not any "breakthrough" new information, the tale is told very well. I found myself taking issue only with Gabbard's take on Bix Beiderbecke: "With very few exceptions, audiences at clubs surely kept right on talking and drinking while he soloed" (p. 162). Bix was by all contemporary accounts a loud player even if he didn't play high notes, and the confidence and accuracy of his rhythm always stands out and demands attention.

There are chapters about the history of the instrument, about trumpets available today, and about the physical demands of trumpet playing. The way in which the personal narrative of Gabbard's quest to begin anew on the trumpet is woven into the presentation of factual information is nothing short of delightful.

The great strength of this book is that it allows you to experience the world of the trumpet from both the inside and the outside. You learn about trumpets and trumpet players throughout history and also what it feels like to actually play the instrument and belong to the club. Gabbard is also unafraid to take on the number one mystery of the arts: how the personality of the artist and his/her cultural and historical milieu can account for the specialness of his/her work. This is especially difficult for a form as abstract as music. How many of us have known timid souls who assert themselves fiercely in music, or cruel men who play with refinement and sensitivity?

Peter Ecklund

Jean-Baptiste Métoyen (1733–1822). *Ouvrage Complet pour l'Éducation du Serpent* (Method for the Teaching of the Serpent). Ed. Benny Sluchin. Paris: Éditions Musicales Européennes, 2002. Review copy obtained from Hickey's Music, <www.hickeys.com>

The serpent, already old and well established for more than two centuries by the late eighteenth century, had been learned up to this point strictly by rote, the technique passed from one player to another. No pedagogical materials from that period survive, if indeed they ever existed. The serpent had been used primarily in churches, and players were basically just doubling the men's vocal parts in the choir; the music was usually not too complex. But when the turn of the century arrived, the situation in post-Revolutionary France found serpentists pinched by ever-diminishing opportunities for church employment, while being at the same time discouraged from moving towards better positions in secular venues. And yet the instrument was in demand, and the scarcity of available players outside the confines of the church did not go unnoticed by the governors of the recently established Paris Conservatoire. Officers there, including François-Joseph Gossec, Abbé Nicholas Roze, Étienne Ozi, and Étienne Rogat, were eager to commission methods for all instruments, and especially the serpent, to assure a supply of competent musicians. One hopeful author was Jean-Baptiste Métoyen, a local musician who counted the ability to play bassoon and serpent among his credentials. By the age of about fifteen, he had learned the serpent and played it in church, a role he filled for a dozen years. It must have seemed natural for him to apply his knowledge and experience to the writing of a method book, and he completed his first version in 1807. It contains text that describes the instrument, along with his best efforts to define the correct techniques for playing it. The bulk of the book consists of exercises, melodies, and duets, many of them with liturgical origins. He presented his finished manuscript to Ozi, who took it to the board for review. Unfortunately, Métoyen was a better musician and serpentist than a writer of pedagogical materials, and while the board found his musical examples worthwhile, they considered his instructive text to be lacking in quality. Furthermore, while the author's text encouraged players to embellish the plain lines of music for better effect, the board members believed that such noodling would ruin the utility of the serpent's pure quality of support for voices. Rejecting Métoyen's effort, they took it upon themselves to write their own serpent methods, with the task falling primarily to Gossec and Roze. They reused some of Métoyen's better musical materials and the conceptual aspects of his advice and experience, adding much new material, and most crucially new text; the new volume appeared in 1814. Only two manuscripts of Métoyen's method survive, neither having been published.

In 2002 trombonist Benny Sluchin published his edition of the Métoyen method, the first time this material has been easily and widely available. Not content simply to publish a facsimile of one or both original manuscripts, he painstakingly studied and compared the two and produced a single version that combines the best of both. The new volume begins with thirty-three pages of text in French by the editor, describing the history of the method, its applications, his methodology in combining and editing the sources, and several facsimiles of pages from the manuscripts. The next thirty-three pages are the same material

in English translation, but with different images reproduced from the originals. Sluchin's care and scholarship are evident in these pages, and the whole is quite informative, even to knowledgeable serpent aficionados. The instructional text of the original, while newly typeset, remains solely in French, although the editor has incorporated some passages in English in his preface.

As for the music itself, this new version presents it in fresh computer-engraved clarity, spanning 118 pages, although this reviewer wishes it had been done somewhat larger; the notes are close to march-music size. The paper is a moderately heavy ivory-colored bond, the pages spiral-bound between paperback covers. While publishing method books in this format is not atypical, such a heavy volume would have benefited from stiffer covers; my copy slouches noticeably on the music stand under its own weight. Overall, Benny Sluchin has done the world of early brass a significant service by his considerable efforts, and the finished product is valuable for its utility and history, and attractive and functional in layout. The music examples will also most likely be useful to students of other low pitched wind instruments, including bassoon, euphonium, and trombone.

Paul Schmidt

COMMUNICATIONS

Students of the early trombone are surely grateful to Markus Raquet and Klaus Martius (“The Schnitzer Family of Nuremberg and a Newly Rediscovered Trombone,” *Historic Brass Society Journal* 19 [2007]: 11–24) for bringing to our attention an instrument generally neglected in the literature, as well as for detailing its constructional history and placing it in the context of other surviving trombones by Anton Schnitzer. However, I should like to draw readers’ attention to one small issue of iconographic identification. In their brief comments (p. 16) on the trombone in their Figure 8, which reproduces the painting *Il paradiso* by Lodovico Carracci in Bologna, the authors stress the extraordinary care and attention to detail with which the instrument has been depicted. However, they refer to it in passing as a “bass”; I would suggest instead that it is a tenor. Even assuming the angel musician playing it is of small stature in human terms—not an unwarranted supposition, given that the angel’s physiognomy resembles that of a teenaged boy—the trombone as illustrated is not particularly large. But even more significantly, the instrument betrays none of the usual characteristics of a bass of Nuremberg make. There is no evidence of a slide handle, for instance, and the configuration of the tubing in the bell joint bears little resemblance to that documented for Nuremberg basses. The latter, as exemplified by the 1612 Isaac Ehe bass in the Germanisches Nationalmuseum,¹ have a large loop that accounts for approximately half of the length of the tubing of the bell joint, and that loop is provided with a tuning slide activated by a long rod with a decorative knob or finial. This general construction is corroborated by the carefully rendered illustrations of bass trombones in the *Syntagma musicum* II of Michael Praetorius (Plate VIII, nos. 1 and 2).²

To be sure, the trombone illustrated by Carracci does possess an extra loop in the tubing of the bell joint, but this loop is much smaller than that typical of a bass; it would appear to me to be a whole-tone crook of the sort illustrated by Praetorius next to his tenor trombone (Plate VIII, no. 3; the crook itself is numbered 13). Such loops are also shown, mounted in place between bell and slide joints, in the above-mentioned illustrations of bass trombones in Praetorius’ Plate VIII, as well as in his illustration of an *Oktav-Posaun* in Plate VI (no. 2). A few crooks and other pitch-changing appurtenances survive from the period, notably in Verona.³ Marin Mersenne’s illustration of a tenor trombone includes two such crooks; these form the majority of the device he calls a *tortil*, which he says is used to convert the tenor to a bass by lowering it by a fourth.⁴ They are also mentioned in early inventories, and they show up in a number of paintings besides the one by Carracci under consideration here.⁵ It is probably significant from the point of view of performance practice that the main evidence for the use of such pitch-altering devices stems from the late sixteenth century and the beginning of the seventeenth, dwindling to nonexistent, it would seem, after the mid-century. A thorough assessment of this evidence has yet to be done, to my knowledge, and would be of considerable value.

Taking Carracci’s trombone as a tenor, we do see a few apparent anomalies. Perhaps the most obvious is the position of the loop itself, which is a few inches higher up towards the bell bow than it should be if inserted directly between the two joints. In addition, the

position of the bell is higher than normal. (Compare, for instance, the position of the bell in Raquet and Martius' Figure 1, a photograph of the Altötting Schnitzer tenor trombone; here we see that the end of the bell is even with a point slightly less than halfway between the upper—*i.e.*, inner—slide stay and the bottom end of the slide. This location of the bell seems typical of extant tenors, judging from examples shown in Fischer's book.) We may thus be led to wonder if the instrument serving as a model might have possessed a half-tone shank in addition to the whole-tone crook. (What appears to be such a shank is shown by Praetorius—though without comment, number, or caption—just below his whole-tone crook in Plate VIII.⁶) The presence of such a shank, inserted between the slide joint and the crook, would then account for the abnormal length of the tube forming the tenon of the slide joint. However, a careful examination of the painting finds no evidence whatsoever of a ferrule between the one at the upper slide stay and the one surrounding the socket of the crook, leaving us to conclude that there was no such semitone shank on the model, and that the length of the slide joint tenon has simply been exaggerated.

Further examination reveals that the lengthening of this tenon is not the only distortion of this nature. The shank of the mouthpiece is also atypically long, as is the upper loop of the bell joint. The crook, too, is considerably more elongated than those in other depictions.⁷ In addition, the slide is shown in a greatly extended position—unusual in itself—and it furthermore shows little or none of the foreshortening we commonly find in early representations of the trombone.⁸ For the reason for these elongations we need to look no further than the visual composition of the painting. The trombone forms a strong diagonal line, which is continued upwards to the right by the line of the bass violin fingerboard running parallel to it. As the most prominent instruments, the trombone and bass violin serve to balance the trio of on-looking saints at the bottom left of the painting. (These saints, incidentally, have been identified as St. John the Evangelist, St. Joseph, and—barely visible in most reproductions—St. Francis, whose head in profile appears just above Joseph's right shoulder. While the painting has been known since the seventeenth century as "Paradise," its true subject is probably the Immaculate Conception of the Virgin; that is how the church of San Paulo, in which it is housed, now identifies it.)⁹ But in addition, the diagonal line represented by the trombone on the right mirrors the line of St. Joseph's staff on the left; together they form a large V that helps frame the bottom of the painting and define the lower limit of the angelic host, preventing it from seeming to "spill over the edges" of the painting and focusing its energy upwards, towards the image of the Virgin. Clearly the artist had every painterly reason to present the instrument in its most elongated configuration.

Carracci's depiction of a trombone is certainly a tour de force of representational technique, rendering it in such dazzling detail that we almost feel we are in the presence of a real instrument. On careful examination, however, we find that the seeming "photographic" accuracy is more apparent than real; once again, we must confront the fact that this is the product of an artist, not a camera.

Herbert W. Myers

¹ See Henry George Fischer, *The Renaissance Sackbut and its Use Today* (New York: The Metropolitan Museum of Art, 1984), Figure 11.

² Michael Praetorius, *Syntagma musicum* II (Wolfenbüttel, 1619). See Fischer, *The Renaissance Sackbut*, Figure 8, for a reproduction of the trombones in Praetorius' Plate VIII.

³ See John Henry van der Meer and Rainer Weber, *Catalogo degli strumenti dell'Accademia Filarmonica di Verona* (Verona: Accademia Filarmonica di Verona, 1982), 129.

⁴ Marin Mersenne, *Harmonie universelle* (Paris, 1636), *Livre cinquième des instruments à vent*, 270–72.

⁵ These include Lorenzo Garbieri's ceiling fresco in the presbyterium of the Duomo in Piacenza (ca. 1610); Lionello Spada's painting *The Concert* in Rome, Galleria Borghese (ca. 1610); Spada's fresco in the cupola of the Chiesa della Ghiara in Reggio Emilia (1615); Jan Brueghel the Elder's painting *The Sense of Hearing* in the Museo del Prado, Madrid (1618); Vincenzo Maganza's organ case painting in the Church of Santo Stefano, Vicenza (ca. 1620); Angelo Michele Colonna and Agostino Mitelli's mural in the Palazzo Ducale in Sassuolo, Italy (1646–47); and Athanasius Kircher's depiction of a trombone (based upon that of Mersenne, cited above) in his *Musurgia universalis* (Rome, 1650). I wish to acknowledge the website of the trombonist Will Kimball (www.kimballtrombone.com) as the source for the Garbieri, Spada, Collona, and Mitelli, and Kircher citations; these (and other) seventeenth-century illustrations of trombones can be viewed at <http://www.kimballtrombone.com/trombone-timeline/17th-century/>. I also wish to thank the editor, Stewart Carter, for bringing the Maganza painting to my attention.

⁶ Praetorius does, however, mention the semitone shank elsewhere in passing. In both his prefatory remarks to "Quem pastores laudaverit" (no. 2 in the *Puericinium*, 1621) and in the *Syntagma* III (Wolfenbüttel, 1619, p. 175) he describes what is necessary to take a trumpet down a fourth: two and a half crooks "as one is otherwise used to using on trombones" are to be employed. The "half-crook" is, of course, not strictly speaking a crook at all but a straight shank. Mersenne's *tortil*, it should be noted, clearly included a straight semitone shank in addition to the two whole-tone crooks mentioned above. (He describes the *tortil* as extending from the ferrule [nœud] marked "L" in his illustration—the beginning of the bell section—to the ferrule marked "G"—the end of the slide section; see Fischer, *op. cit.*, Figure 9 for a reproduction of Mersenne's illustration of a trombone.) The trombone in the Brueghel painting *The Sense of Hearing* (mentioned in note 5 above) also seems to include the same conglomeration of tuning devices, but assembled in a different order (with the straight shank separating the two whole-tone crooks).

⁷ From surviving examples of crooks (such as those in Verona, mentioned above), as well as those in depictions, we see that a whole-tone crook seems generally to consist of two nearly semicircular bows (similar—if not identical—to those of the instrument itself) fitted together. Such a crook is thus somewhat oblong, since the tubing at the sockets and tenons is necessarily straight (so that the curvature of the united crook is discontinuous). The straight portions of the crook in the Carracci painting are, however, longer than usual.

⁸ See Herbert W. Myers, "Evidence of the Emerging Trombone in the Late Fifteenth Century: What Iconography May Be Trying to Tell Us," *Historic Brass Society Journal* 17 (2005): 7–35 (here 9).

⁹ See *Ludovico Carracci*, edited by Andrea Emiliani; essay and catalogue by Gail Feigenbaum (Milan; New York: Electa/Abbeville Publishing; Fort Worth: Kimbell Art Museum, 1994), 167.

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.

4. 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).

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.

6. Upon acceptance of the article, the author will be asked to sign an agreement, stipulating that the material in the article has not previously been published, that it will not be submitted to another publication in the future without permission of the Editors of the Historic Brass Society Journal, and that the author will work with the Editors in a timely manner to prepare the article for publication. The author will further be asked to agree that while s/he retains copyright to her/his article, s/he grants permission to the Historic Brass Society to reprint the article in print or digital format. The author 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.