REVIEWS

Jeroen Billiet. *200 Years of Belgian Horn School? A Comprehensive Study of the Horn in Belgium 1789–1960*. www.corecole.be. 2008. Includes main volume (336 pages), *Annex* (104 pages), 3 audio CDs, CD-ROM, and more. Various prices, depending on destination.

Historically, the music and musical contributions of Belgium have been overshadowed by that of its neighbors, but the country has produced a number of important performers, teachers, instrument makers, and composers who have influenced music throughout Europe. Jeroen Billiet, a free-lance player of modern and natural horn, and a teacher at the music conservatories in Tielt, Bruges, and Oudenaarde, wrote *200 Years of Belgian Horn School?* as the first definitive history of horn playing in Belgium, and yet it has a broader appeal for historic brass enthusiasts. Billiet's book emphasizes native players and teachers, but also includes other influential foreign figures who had exerted some impact on national horn-playing traditions. He conducted primary research all over Europe, visiting libraries, archives, and museums, and interviewing several prominent Belgian hornists to compile and corroborate histories of players, teachers, instruments, and repertoire. The result is quite satisfying.

The main volume of this resource begins with an excellent historical overview of how the horn was perceived over the period, using writings by four Belgian musicians and writers, F.J. Fétis, François Gevaert, Victor Mahillon, and Henri Dubois, who reflect the shift in preference from natural horn to its valved descendent. As a critic in the early to mid-nineteenth century, Fétis was an important voice for progress, supportive of the valved horn as long as composer's intentions were respected, and certain advantages of the natural horn were preserved. Gevaert wrote an important orchestration text that reflects similar attitudes in the latter half of the 1800s. Mahillon was a progressive-minded instrument maker who created whole families of valved instruments in various configurations in the late nineteenth and early twentieth centuries, and had strong opinions about the future of brass instruments. Dubois, in the early to mid-twentieth century, showed that while the valved horn was the instrument of choice, the natural horn still had some influence on tone and technique. Over the next few sections of this volume, Billiet describes the histories of various Belgian conservatories, particularly those in Brussels, Liège, and Ghent, followed by some general comments on the horn in Belgian military bands, civil wind bands, and orchestras. He also traces the activities and influences of five generations of players, those active in Belgium, and Belgians who went abroad, featuring interviews with Edmund Leloir, Georges Caraël, Francis Orval, and André Van Driessche, which really bring the history of these generations to life.

The next major section is devoted to musical instruments that were used and/or manufactured in Belgium. As one who has studied a great deal about the horn in nineteenth-century France, I was not surprised to discover the close connection between

DOI: 10.2153/0120110011011

the two countries, most clearly manifested in the activities of the Sax family. It was very interesting to learn, however, that many other Belgian makers and designers were influential in the region and throughout Europe. The most significant and unique information presented in this section is the collection of pictures and accompanying CD recordings. There are many useful and interesting photos of instruments and players holding them, accompanied by a full range of case studies that offer technical specifications of the instruments and mouthpieces. The visual progression of design is quite remarkable. From an aural standpoint, the CD tracks offer insightful perspectives on these instruments, their repertoire, and specific historical performances, including some that feature the use of historical instruments pictured in the book, most of which are from private or museum collections. Kudos to M. Billiet for including these excellent elements that complete the "musical loop" of player, composer, instrument, and music. The performances, several by Billiet himself, are excellent. To hear performances of music by Belgian composers played on a variety of natural and valved instruments built by Sax (several of them), Mahillon, Van Cauwelaert, and other lesser known makers such as Carpentier, Van Engelen, Persy, and De Prost, is truly inspirational.

The final section in the main volume consists of annotated lists of solo and pedagogical repertoire, also connected to many of the CD tracks. The lists offer many lesser-known or previously unknown (to me, at least) recital works. Billiet's conclusion provides a general overview of everything presented in the volume, and explains why the book's title ends with a question mark—his extensive work has provided clear evidence of a Belgian horn-playing *tradition*, but he is not entirely convinced there is a distinct "school" of Belgian horn-playing. The definition of a "school" is elusive—is it determined by a tone color, some aspect of technique, or some other defining characteristic? Does it come from one player or many? This is why books are written, recordings are made, and compositions are created.

The *Annex* provides lists of source materials, footnotes to the entire main volume, and some additional lists of references and the contents of the CD ~~contents~~. There are also some very handy laminated cards that show player/teacher lineage and locations at a glance. On the whole, this is truly an impressive piece of scholarship, and Billiet is to be heartily congratulated. One can quibble about some formatting issues in the volume itself, and some of the English text (presumably Billiet's translations) could use some more editing for clarity and consistency. Many of the passages from primary sources remain in French, so some reading knowledge of the language is helpful. These quibbles, however, take nothing away from the scholarly and practical value of this impressive work.

Belgium has had a long, storied tradition of horn-playing with distinctive personalities and important contributions felt all across the horn world, and Jeroen Billiet's work is a marvelous celebration of that tradition.

Jeffrey Snedeker

Approaching the Serpent: an Historical and Pedagogical Overview.
Berlioz Historical Brass, 2010. With Douglas Yeo. $20 at www.yeodoug.com

Douglas Yeo's new DVD is a comprehensive study of the serpent. On a single disc, Yeo is historian, performer, and teacher, and he shares the spotlight with many historic serpents and modern reproductions.

Yeo is well-known to brass players. He has been a member of the Boston Symphony Orchestra/Boston Pops Orchestra since 1985 and teaches at the New England Conservatory of Music. He has numerous recordings and articles to his credit and he authored *Mastering the Trombone* with his teacher, Edward Kleinhammer.

Yeo begins his presentation with serpents in the French church tradition. Instruments in this family, dating from as early as 1590, are those that are designed to be held vertically. He includes nineteenth-century serpents as well as modern reproductions of earlier instruments by Christopher Monk and Keith Rogers. Each instrument in this group has a slightly different configuration of holes and keys. His demonstration of French church serpents concludes with a 1995 Rogers instrument covered in python skin, and a smaller serpent in C (Forveille, 1821), which has a unique set of three forked keys. The forked keys allow the player to hold the instrument horizontally (in the French style) or vertically (in the British style). Yeo surmises that this instrument is "perhaps transitional to the English military serpent," which represents the other major tradition in serpent history.

The British military serpents, which Yeo plays next, are designed for marching, and are to be held horizontally. They are more compact than the French church instruments, and are more recent. Because the right hand is now in a "palm-up" position, the fingering needs to be reversed. The right hand's ring finger covers the fourth hole and the index finger covers the sixth. Perhaps the most interesting in this group is a nineteenth-century instrument with three keys, ivory hole-bushings, and an out-turned bell.

Yeo concludes his historical overview with instruments related to the serpent, such as the *ophimonocleide,* the *serpent a pavillon*, and various bass horns. He plays an upright serpent by Forveille (1822), which is shaped more like a contrabassoon than a serpent. Although the fingerholes on this instrument are vertically aligned, they retain the reverse numbering of the military serpent: 1, 2, 3 in the left hand; 6, 5, 4 in the right.

The DVD has a very large teaching component that follows the historical overview. Here Yeo discusses many challenges the serpent player will face. He demonstrates the wide range of pitches possible with a single fingering and how the player must adjust to play the desired note. He stresses the importance of soft tonguing, avoiding the explosive *tah* of many modern players, the necessity of slurring exercises, and the need to play scales every day. "They are like your vitamins." He also offers advice to those shopping for instruments and mouthpieces.

Yeo has many practical tips to encourage budding serpent players. When addressing posture, for example, he stresses the importance of the individual, often stating, "You're in charge," and "Bring the instrument to you." While he doesn't discuss the basics of

a brass player's embouchure, he does project a healthy approach to all brass playing. For example, he reminds us that "warm air is warm sound," and that playing is "not a race."

The final portion of the DVD is perhaps the most ingenious. The student is invited to print pdf files from the disc and then play along with Yeo. In addition to copies of his own warmup exercises, he includes etudes and duets that can be played along with the DVD. The music comes from disparate sources, such as the *Methode pour l'Education du Serpent* (1807–10) by Metoyen; Muller's *Tutor for Serpent* (ca. 1844); and the cimbasso solo from Verdi's *Nabucco.* Yeo's playing is impeccable. His warm sound and patient delivery encourage the student to join in. The result can be a very satisfying experience.

The Joe R. and Joella F. Utley Collection of the National Music Museum (Vermillion, South Dakota) provides a beautiful backdrop to the video. The instruments he plays are from that collection; and also from the personal collections of Craig Kridel and Yeo himself. Yeo's warm, conversational style makes this disc engaging for scholars, and encouraging for aspiring players.

Berlioz Historical Brass, the publisher of this DVD, is an informal collective of musicians and an educational society. The Society is dedicated to the exploration and presentation of early nineteenth-century brass instruments.

Matthew Hafar

David M. Guion. ***A History of the Trombone.*** American Wind Band Series, no. 1. Lanham / Toronto / Plymouth, UK: The Scarecrow Press, 2010. Hardback, xvi + 251 pp. ISBN 978-0-8108-7445-9. Price $85.00

This is the first in a new scholarly series launched by Scarecrow Press, focusing on the American wind band, and covering topics of interest to brass and woodwind players in North America. The author is to be commended for tackling such an ambitious venture as writing the history of an instrument. The author, David M. Guion, states that he not only wishes to explain the development of both the trombone and its repertoire, but also to describe the performers and their unique situations. Although this review is not intended as a comparison of the two books, Trevor Herbert's *The Trombone* (2006) expressed more or less the same objective. Fortunately their approaches are diverse, exhibiting different strengths and points of view, although some overlap is unavoidable.

Guion is known among brass scholars particularly for *The Trombone: Its History and Music, 1697–1811* (1988), which is based on his Ph.D. dissertation from the University of Iowa. Certainly this new book reveals Guion to be most comfortable in dealing with the repertoire of the eighteenth century, but without the attention to musical detail found in the earlier publication. He is most interested in presenting a sociological and historical overview (as stated in his preface), citing names of composers and pieces, along

with those of the trombonists, when possible. However, Guion's historical generalizations sometimes unintentionally trivialize situations, while others are obvious or miss the point. I cite, for example, the author's superficial description of the Hanseatic League as "Some towns managed to attain considerable autonomy" (p. 82). Moreover, in describing Russian empress Catherine the Great's attempt to westernize her court, he fails to acknowledge that she imported three of the most important Italian opera composers of the period: Baldassare Galuppi, Tommaso Traetta, and Giovanni Paisiello.

Guion divides his book into two sections, prefaced by an overview chapter that addresses the question, "What is a Trombone?" The author's response is general, but lacks the expected etymological study to help provide an answer. He includes sound production as part of the instrument's description: "The other end has a detachable mouthpiece, into which the player blows air to produce the sound" (p. 1). This is incorrect. The vibration of the lips supported by the air makes the sound, not the air alone. He uses the word, "trigger," but neglects to include the term "F attachment," which would clarify the trigger's purpose. He mentions Kodisch as the earliest maker of flared trombone bells (p. 3), but fails to cite his source for this information. The entire book could use more documentation, for even though endnote numbers are sometimes found at the end of a paragraph (or in some cases at the end of the first paragraph in a series of related paragraphs), the endnotes themselves do not always cite the concordant information clearly. It is possible that the publisher imposed a limit on the number of endnotes and pages, but that would seem to contradict the scholarly aim of the series. The section about trombone historiography cites lesser-known sources, but an overview should provide some of the standard ones (Praetorius, Mersenne, Speer), if only to indicate that they will be elaborated upon later.

Part I consists of three chapters (2–4) concerning the development of the instrument from its origins through to the valve era. Chapter 2 includes a commendable account of how the "U" slide eventually evolved from the straight trumpet. Guion is not always able to include the visual sources that best illustrate his points, and explains the reasons for his choices in the appendix. He describes the Pacher altar (p. 17–18), but has no picture of it (the endnote does direct the reader to one), while figures that are provided are not described at all (see, for example, Fig. 2.1).

This situation crops up again in Chapter 3, "The Trombone from the U-Slide to the Invention of Valves," where Praetorius's drawings of trombones should be presented—but are not. Perhaps the author believes that his readers are already familiar enough with these so as not to warrant their replication. However, Guion then praises these pictures (p. 33) and gives the chart of trombone ranges from *Syntagma musicum II* (Fig. 3.2) without providing a source for either. At times the author describes something superficially in one place without directing the reader to the point later in the book where the issue is explained more fully. For example, on page 34 Guion states that seventeenth-century trombonists did not hold the trombone the way modern players do. This is not explained until page 40, and then without a diagram. It seems to me if one cannot procure permission or find space for a picture, one should explain the situation clearly all in one place.

Some detailed explanations are confusing, such as that concerning Daniel Speer's slide position chart (pp. 42–43). Guion provides and accurately describes Speer's overtone series on A for the trombone's first position, and accepts Speer's explanation that $c♮^1$ needs to be played about three inches (actually "two transverse fingers") further out in an extended position. He then states that the fundamental of this extended first position would be *GG*♯, but for some reason he does not accept Speer's inclusion of $g♯^1$ in this position, claiming it to a misprint. This, and Guion's contention that Speer makes "only two references to a chromatic note" in his discussion of the trombone, is rather remarkable in view of the fact that Speer actually makes at least five references to chromatic notes here and also appends a paragraph entitled "How are the semitones played?" in which he states "The hard, sharp-notated semitones are played two transverse fingers [three inches] higher than their natural pitch, but the lower semitones, notated with a flat, must be played two transverse fingers lower" (translation from Guion 1988).

Chapter 4, "The Valve Era," commences with a general list of journals and reference materials, but is it still really necessary to explain the usefulness of the Internet for research (p. 49)? The list of orchestration books is useful (p. 51–52), as is the subsequent collation of their contents pertaining to types of nineteenth-century trombones. The survey of trombone method books and texts is informative. The trombone warm-up is such an important part of today's pedagogy that perhaps the concept should be explained for non-trombonists, with pertinent examples—a single paragraph does not do the subject justice. Table 4.1 is impressive, but would have been more effective if the dimensions of today's standard trombones by Bach, Conn, King, Yamaha, etc., were provided for comparison, especially as they appear in the section entitled "Manufacturers." The remaining paragraphs under "Other Innovations" are a hodge-podge of odds and ends, ranging from mouthpieces (a table would help here) to trombone stands, all of which seem like afterthoughts in an attempt to be encyclopedic.

The four chapters (5–8) that make up Part II present performance history from the late Middle Ages through 2000. "Minstrelsy and the Wind Bands of the Late Middle Ages" (Chapter 5) provides a good historical summary with conclusions drawn from many secondary sources. "The last chapter," the opening phrase of "The Renaissance Trombone" (Chapter 6), is confusing, as it does not mean that this chapter is the last chapter, but that the "last stage" in the history of trombone playing "is a story of growing professionalism among wind players" (p. 101), which in fact carries on past the Renaissance. The paragraphs that immediately follow substantiate this, but the generalizations about opera would have been best left to the succeeding chapter. The statement, "Both of these paths therefore turned out to be dead ends" (p. 101), is unclear. I assume that this refers to church music and opera repertoire for wind instruments in the Baroque and early Classical eras—not for the entire history of music. Generalizations on this scale are best presented in a preface or conclusion to the book, not in a chapter on the repertoire for trombone in the Renaissance. The author's timeline is uncomfortable, although with Guion's decision to cover the period 1630 to 1830 in Chapter 7, where does one put the repertoire of Heinrich Schütz and other early seventeenth-century composers? It

would have made more sense to include the discussion of all of them together in one chapter. Instead, Praetorius, Schütz, and Schein appear in Chapter 6 (p. 122) and again in Chapter 7 (p. 138), with Schütz additionally on page 140. The result is misleading, since the pieces mentioned on page 140 were already included in the total on page 138. Surprisingly, the contributions of Giovanni Gabrieli appear all too briefly in both chapters (pp. 118, 123, 124—where the list omits the 1615 *Symphoniae sacrae* due to reliance on a secondary source—and 137). The omission of a major dissertation on the early seventeenth-century trombone repertory weakens the sections on Italy in both chapters.[1] There is a noticeable reliance on secondary sources rather than primary ones that are fairly easy to acquire (Augustine, Thomas Coryat, etc.), and the bibliography omits some catalogues that could have helped to verify works' lists.[2]

Guion states that the decline in the trombone (Chapter 7) was due to the the use of different tuning systems, its exclusionary performance by professionals, and its non-solo status, as well as the fact that it "had no real-life associations with anything that was ever depicted on the operatic stage" (p. 134). I applaud the author's attempt to address this issue, although more investigation is surely needed. The rest of the chapter delves into social issues that perpetuated the instrument's lack of popularity in some locations, and its persistence in others. This section is emblematic of the current state of research on the trombone—the portion on Italy requires more detail, Austria is well represented, and other locations of trombone performance (listed under "Elsewhere," p. 139) are treated too briefly.

Some material presented is questionable. How could Reutter have completed Wagenseil's Trombone Concerto after the latter's death in 1777 when Reutter had died already in 1772? Guion perpetuates the myth about Schrattenbach locking Mozart up to compose *Die Schuldigkeit des ersten Gebots*.[3] There are some errors in typing and spacing (for example, "througout" instead of "throughout", p. 141; no space between Ignaz and Tuma, p. 146), so perhaps this chapter was particularly problematic. Guion's term "modified doubling" (p. 151) for parts that double another with some alterations is apt.

"The Modern Trombone, 1830–2000" (Chapter 8) has four main divisions—art (orchestral), vernacular, church, and solo and chamber music, concluding with a short section on education. Herbert divided more or less the same material into eight separate chapters, providing a multitude of musical examples; Guion provides only one. A single chapter on this array of topics may be sufficient for general readers, but not for any active trombonist, orchestral or jazz. As an active trombonist myself, I was disappointed that no reference was made to much of the standard repertoire—Shostakovich, Stravinsky, Dvořák, Verdi, among others. Some composers are named, such as Robert Schumann, but no music is discussed. I am surprised that both Habeneck and Berlioz are omitted from the overview of Parisian orchestras, as are Berlioz's description of the trombone from his *Grand traité d'instrumentation* and his use of the trombone in orchestral music; a substantial discussion of Rossini is offered instead. The lack of mention of the Chicago and Cleveland orchestras, or American musicals more recent than those by Lerner and

Loewe, is also disconcerting. The explanation of biblical references to brass instruments (p. 190) is a little late in coming, and the solo trombone repertoire composed for the annual Paris Conservatoire solo competition is absent. Canadian jazz trombonists Rob McConnell, Ian McDougall and Al Kay are omitted, nor does he name the Norwegian teacher Astrid Nøkleby, who begins children on the trombone when they are very young. I note her here so that she does not become another nameless female for posterity—Guion provides a citation without identifying her. I do concur that more research is necessary before the trombone solo *Romance* can be attributed to Weber. Perhaps any listing of omissions or quibbling about details is unfair with respect to a chapter that just tries to do too much.

The appendix provides seven lesser-known documents in both the original language and English translation that trombonists will find useful and illuminating. Among these are Pezel's preface to *Hora Decima Musicorum Lipsiensium*, Gottfried Weber's description of the bass trombone and doubly wound slide, Blanchard's description of the trombonist Belcke, and Gevaert's section on the trombone from his *Nouveau traité d'instrumentation*.

Overall, despite the omissions, what I appreciate about the book is that an overview of the trombone is made available in one place, with a fine appendix and a fair number of pictures. The historical overviews will enhance the understanding of music in society for the general reader. The book looks and feels good—the page size is generous (8½" by 11"), and both the print and weight are comfortable to read and hold. What I find frustrating is the dependence on secondary sources sometimes without adequate citation, and the writing style. Words or phrases may be reiterated several times in quick succession (for example, "orchestra" is used six times in two short consecutive paragraphs on page 154). At times, short sentences or sentences of a similar length appear frequently within a single paragraph (stilting the prose), segues are often lacking within a paragraph or between them, and groups of paragraphs on seemingly unrelated topics are thrown in at the end of major sections. Information on one subject or composer is not necessarily found in one place in a chapter, or even in the same chapter. It is admittedly difficult to present such a large array of material from various sources and in many languages in a manner that is accurate, logical, concise, and readable, but surely this could have been remedied with better proof reading and editing.[4] Still, I recommend this book to readers who wish an overview of the trombone's history, and I congratulate Guion on achieving his goal after twelve years of work.

Charlotte Leonard

NOTES

[1] George K. Halsell, "North Italian Sacred Ensemble Music of the First Third of the Seventeenth Century Calling for Participation by One or More Trombones: an Annotated Anthology with Historical introduction and Commentary," D.M.A. diss., University of Texas at Austin, 1989.

[2] Diane Parr Walker and Paul Walker, *German Sacred Polyphonic Vocal Music Between Schütz and Bach: Sources and Critical Editions* (Detroit: Harmonie Park Press, 1992), and Michael Collver and Bruce Dickey, *A Catalog of Music for the Cornett* (Bloomington, Indiana: Indiana University Press, 1996).
[3] According to Stanley Sadie, this is an unsubstantiated anecdote based on information received second-hand and written in a report to the Royal Music Society in 1769. See Stanley Sadie, *Mozart: The Early Years 1756–1781* (New York: W. W. Norton, 2006), 118–19.
[4] Here are some examples. Is there a sentence missing in the paragraph about the trombone maker Haas (p. 37) that would link him to the Ehe family with whom he is described? Endnote 58 of Chapter 3 has four errors in a quote from Praetorius, which creates a lack of trust in the presentation of foreign languages. Should read "zuerfahren" (not "auerfahren), "vor" (not "von"), "zeit" (not "ziet), and "gibt" (not "gibe"). The caption to Figure 8.1 misspells "principal" as "principle" (p. 171). The phrase "six to 17 member" demonstrates a lack of editorial procedures (p. 184). Henryk Gorecki's chamber piece is entitled *Muzyczka* 4, Op. 28, not *Myzycka IV,* and was composed in 1970, not 1976 (p. 201).

The Wagner Tuba: a History by William Melton. Edition Ebenos, Maxstr. 5, D-52070 Aachen, Germany ISBN 978-3-9808379-1-0. 2008. Euro 24.00.

This book's multi-colored cover showing a Wagner tuba floating in the sky above a tiny Festspielhaus set against distant mountains provides a striking contrast to the more mundane covers of most other books about musical instruments. On the back we read, "The history of the Wagner Tuba: one part of the history of Gebr. Alexander"—though in fact Melton's book is not a panegyric for that particular maker but something far more objective. He has ranged far and wide for both primary and secondary sources, although the reader will not find information on acoustics, materials, or dimensions. Here we read biographies of obscure composers and instrument makers, lists of members of horn sections, and details of Wagner's domestic life. The book is printed on heavy art paper, giving opportunities for photographs, including a fifteen-page "Gallery of Wagner Tubas by Contemporary Manufacturers."

Melton (American-born and now a horn player in Sinfonie Orchester Aachen) has chosen to deal with an unusual subject, always a doubling instrument and therefore never the one most familiar to its player, reviled for problems with intonation and prone to have its music performed on other instruments.

The Wagner tuba (common plural *Tuben*) was invented by the composer to bridge the gap in the brass section between the sounds of trombones and horns. Its profile lies between that of the valved bugle-horn (the euphonium) and French horn and it is played by horn players using a similar mouthpiece and has rotary valves operated by the left hand. Wagner groups them in sections of four, two tenors in F and two basses in B♭. Pretty well all of the preceding statements have to be qualified by the word "usually." As Melton relates, there were many existing instruments capable of inspiring Wagner in the design of the *Tuben*. Some of them, especially Červený's *cornon* of 1844, which Wagner

may have heard in Dresden, were remarkably similar and all of them were tried and tested. However, as in so many aspects of his life and work, Wagner was determined to go his own way. Suggestions by the author as to why Wagner initially chose to ask Alexander, at the time renowned only for the manufacture of woodwinds (notably clarinets), to make his new brass instruments rather than Moritz, builder of the first *Basstuba*, would have been welcome.

A generous number of music examples (forty-eight in all) and endnotes (totalling 811: there are fourteen references in the first sentence alone) contribute to the comprehensive nature of the book. The author usefully explores the extraordinary number of notations used by Wagner, and hence adopted by later composers. Wagner quite often changes the instruments' notation within the same work and in some instances the results are so ambiguous that performers have still to reach agreement about the pitch of certain passages. Paradoxically, in this aspect Wagner, of a nationality renowned for its logical thinking, was at odds with his Paris-based Belgian contemporary Sax, whose system of notation for saxhorns and saxophones remains a model of simplicity and practicality.

Among a smattering of errors is the statement that the "new bass tuba [was] termed 'contrabass tuba' by Wagner." In fact they were two different instruments: the original *Basstuba*, pitched in F, was specified by Wagner in some of his earlier works, but following the invention of the contrabass tuba in *BB♭* or *CC* (probably by Červený in 1845) he specified this instrument from *Das Rheingold* (1853/54) onwards. He treated the two instruments quite differently. Similarly, the author alters Wagner's own term "contrabass trombone" to "bass trombone." The contrabass trombone is of lower pitch. In the opera pit, a team of trumpets (including bass trumpet) and trombones (including contrabass) sits at one extremity while horns, *Tuben,* and contrabass tuba sit at the other, providing contrasting timbres.

The claim that Wieprecht and Moritz led the way for the appearance of "the myriad family of bugle horns ... cornet, fluegelhorn, alto horn, baritone and euphonium" by their invention of the *Basstuba* in 1835 reverses the actual chronology. The *Basstuba* could be constructed only after methods of making its large valves were devised. The statement that Moritz's firm was in 1862 accorded the title Court Instrument Maker is curious, as Moritz is described thus in the *Basstuba* patent of 1835, almost 30 years earlier.

As stated here, Sommer of Weimar developed the euphonium, but it is not true that it was later called the baritone horn: the latter instrument already existed and was then, as later, different in profile from the euphonium. To consider that *Tuben* may have been contemplated by Janaček for the *Sinfonietta* is to overlook the fact that the first movement, in which two tenor tubas are prominent, was inspired by a military band: euphoniums are always used here. A euphonium also plays the tenor tuba part in Holst's *Planets;* this British composer had been an orchestral trombonist and knew the instrument that he wanted.

After the exploration of possible inspirations for the *Tuben* and an exposition of their use by Wagner, the following chapters are bound to be something of an anti-climax. "Wagner's Heirs" tend to be mainly obscure composers trying to make a reputation

through gargantuan works, although Bruckner and Stravinsky stand out. "Modern Voices" continues this theme, showing that fascination with the *Tuben* wound down after World War I. "Revival" charts the use of the instruments since about 1960, when different musical idioms have been widely explored, often including unusual instruments. Jazz and particularly film music, which sometimes utilized as many as eight *Tuben* (it was claimed in 2002 that one out of every four American film scores used the instruments), gave employment to versatile horn players. But how often are the *Tuben* heard as individual voices, or as a section playing in four parts as Wagner envisaged?

There are some things left unsaid in this book. The drawing of the cross-section of a *lur* mouthpiece is not shown alongside a Wagner tuba mouthpiece so that we might compare and contrast. Information about the instruments pictured (including those in the "Gallery of Wagner Tubas") is restricted to the names of the maker and the model. Even manufacturers' leaflets give information on important aspects like bore and bell diameter. Some of these instruments seem to have profiles remarkably similar to valved bugle horns. It is disappointing not to have at least basic technical data.

Melton confirms that at their first public appearance, in 1874, the *Tuben* (a set made by Ottensteiner of Munich) were still far from technically perfect. Moritz delivered a set in 1877, but when Richter later conducted excerpts from the *Ring* in London, Munich players were imported, probably playing instruments by Ottensteiner. By 1890 Alexander had made a definitive set, delivered to Bayreuth for opera performances also conducted by Richter. Other makers, including those in a number of European countries, have sought to make *Tuben* that avoid the problems for players resulting from poor intonation.

It is notable that when Henry Wood was planning his Wagner performances in 1895, following Richter's London concerts employing *Tuben*, he commissioned a set of instruments by Mahillon. More recently, this reviewer was privileged to join three Covent Garden musicians in playing the *Tuben* passages from the *Ring* on these Mahillon instruments, which are of saxhorn shape and have four piston valves and large mouthpiece receivers. My experienced opera house colleagues expressed their satisfaction with the tone, tuning, and security of the instruments. For performances at the Norwich Festival in 1908, Wood rehearsed four members of the Kettering Rifles Band, who played on them at intervals over a period of two years. At the Parisian Lamoureux concerts in 1888, Besson cornophones played the parts. However, in New York, owing to the number of immigrant German musicians, authentic *Tuben* were heard as early as 1886.

The final development in the Wagner tuba story concerns attempts to make a satisfactory double instrument, after the fashion of the double horn. The author and others quoted here claim that this results in a loss of contrast in timbre between the F and B♭ instruments. But those who read this book should then turn to a recent article that complements much of what is said here, and in at least one instance contradicts it.

Appearing in the *Galpin Society Journal* (vol. 63, May 2010, pages 143–58) is an article by Lisa Norman, Arnold Myers, and Murray Campbell on "Wagner Tubas and Related Instruments: An Acoustical Comparison." This is "an initial foray into the acoustical

identity of the Wagner tuba, providing a broad comparison with related instruments, and also looking more closely at what influences the response, timbre and intonation of a specific instrument." The instruments include *Tuben* by Alexander, Mahillon, Moritz, and Schopper, alongside cornophones and baritones. There is a great deal to be learned here from the input impedance curves for the various instruments (and also a euphonium and trombone for purposes of comparison), along with comparative bore profiles of a significant selection. Information is provided in the form of graphs and tables, making it easy to compare the data for each instrument. This is then expanded in the text.

Surprisingly, acoustical tests did not show particular problems in tuning, although overall more recent instruments performed better. Most interestingly, the double Wagner tuba showed the greatest variation in brassy timbre between the two sides of the instrument.

These scientific conclusions fail to confirm two of the characteristics of the instruments most commonly perceived by players: poor tuning and the double instrument's lack of differentiation between F and B♭ sides. Perhaps it is fair to conclude that these perceptions result from the individual musician's lack of familiarity with instruments that in many cases are brought out of the opera house's store-rooms only occasionally.

This book is clearly a labor of love, by an experienced professional player. Though most organologists will find little new here, to the horn-player needing pointers to the Wagner tuba repertory and its various notations, to the student of the (mainly Teutonic) composers and instrumentalists involved with the instrument during the past 150 years, and to those who simply enjoy admiring the forms and mechanisms of valved brass instruments, this book will give great pleasure.

Clifford Bevan

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., #5F, 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*, 15th edn. (Chicago and London: University of Chicago Press, 2003).

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.