

## REVIEWS

Bruce P. Gleason, *Sound the Trumpet Beat the Drums: Horse-Mounted Bands of the U. S. Army, 1820–1940* (Norman: University of Oklahoma Press, 2016) \$32.95 (cloth) 978-0-8061-5479-4.

Books on military music history have been in short supply and it is interesting that Bruce P. Gleason dedicates this book to some earlier scholars of the subject: Henry George Farmer, the multi-talented Scot whose books on military music are still standard texts, even though most of them were written almost three quarters of a century ago; the Welsh military music ephemera collector, Jerome S. Gatehouse; and Edgar M. Turrentine, who I assume to be he who translated Jean-Jacques Rousseau’s “Concerning Military Music” in the early 1970s.

It is generous of the author to pay homage to his predecessors in this way, but the tribute serves to remind us that there is still a lot of work to be done on this subject, and one has the nagging feeling that the musical world in general has not fully recognized the contribution that the military has made to music cultures more generally. Jacob Kappey, a contributor to the first edition of Grove’s *Dictionary of Music and Musicians*, calculated in the mid-1870s that something in excess of 54,000 musicians were attached to military bands in the countries of Western Europe. Those that had military music schools could rely on them to turn out seasoned professionals, and many of the improvements to wind instrument design have been prompted by a need to improve military music.

The neglect is largely cultural and is a fault of the shifting status of certain topics in academic discourses. Books such as this expose the yawning gaps in music history: gaps that exist only because no-one has bothered to fill them with any authority.

The standard text on American military music is Raoul Camus’s *Military Music of the American Revolution* (1975), which is highly respected but closely focused on a limited period. Gleason’s book is similarly focused, but on a species of the military: the cavalry of the USA. It is an interesting, clearly structured, and especially well-presented book. It deals with its subject largely chronologically, but certain key moments of American history, especially military conflicts, also provide something of a thematic structure. The author adopts the perilous practice of attempting to sketch out the “origins” of mounted military music. I wonder why he felt the need to do this. His is a valiant attempt involving several continents and cultures, but ultimately one wonders whether such distant references to world history have a meaningful relevance to the subject at hand.

Gleason is a former military musician, and this is probably why the book is strongest in sections on the more modern eras, but I found some of the evidence (textual and iconographic) relating to the nineteenth century extremely interesting. This is a valuable contribution to the literature; it is well-referenced, and the story it tells is diligently

researched. Late in the book he describes the ‘de-horsing’ of much of the military music establishment: by the end of the Second World War the US had no mounted bands. Living in the UK, where the mounted bands of the Household Regiments are very much a part of the ceremonial of both the present and the military past, I can see why this is seen as a matter of regret by Dr. Gleason.

This is a book worth reading and I hope it will be read widely and inspire more studies in this important field.

*Trevor Herbert*

Sabine Katharina Klaus, *Trumpets and Other High Brass: A History Inspired by the Joe R. and Joella F. Utley Collection*. Volume 3: *Valves Evolve*. Vermillion, South Dakota: National Music Museum, 2017. Hardback, xix + 409 pp. DVD. ISBN: 978-0-9848269-5-7

This book is the third in a five-volume series tracing the history and development of the trumpet and other high brass, based on, but not restricted to, instruments from the Utley Collection, held by the National Music Museum at the University of South Dakota in Vermillion. As the title implies, the focus for this volume is on the development of valve technology. The book comprises nine chapters, six of which discuss specific valve types; the Périnet valve is excluded from detailed examination as it is covered in the next volume in the series. Appendix I provides a checklist, with photographs, of more than one hundred instruments in the Utley Collection relevant to the volume, and Appendices II and III contain transcriptions, with English translation, of excerpts from an important volume of documents held in the Geheimes Staatsarchiv in Berlin and patent applications submitted in Vienna. On the accompanying DVD trumpeters Vince DiMartino, Jeff Stockham, and Don Johnson perform aptly chosen excerpts on instruments from the Utley Collection.

The short opening chapter discusses the attempts by Ferdinand Kölbl and Charles Clagget to extend the chromatic possibilities of brass instruments in their lower register by mechanical means, before addressing the vexed question of whether Heinrich Stölzel or Friedrich Blühmel deserve credit for inventing the valve. It concludes with a description of Blühmel’s “box valve,” with detailed photographs of the mechanism of one of the few surviving instruments with this valve type. Chapter 2 traces the development of the Stölzel valve and instruments to which it was applied. Beginning with trumpets with two valves, the discussion moves to cornets and cornoeps, on which

Stölzel valves were more widely used, tracing developments in various geographical areas. The application of valves in what we now regard to be reversed order, with the first valve lowering the pitch by a semitone and the second lowering it by a whole tone, is discussed with reference to a cornopean in the Utley Collection. This practice, which is explored further in subsequent chapters, was the subject of an article written jointly by Klaus and Joe R. Utley in volume 15 of this *Journal* (2003). We learn here that the firm of Boosey & Co. was still offering instruments with this valve arrangement during the first decade of the twentieth century. A comparison of mouthpieces (in this chapter for cornet and cornopean), accompanied by detailed photographs, is another recurring topic in the book. The chapter concludes with a series of graphs comparing bell profiles and bore sizes of instruments from the Utley Collection. Each of the subsequent chapters includes graphs and tables comparing data on a range of physical and acoustical characteristics.

Chapter 3 examines the development of the double-piston valve across Europe and in the United States, revealing the wide variety of instrument types to which they were applied. The chapter on the Berlin piston valve includes a discussion of its inventor Wieprecht's Prussian cornet and the associated family of conical valved instruments that was inspired by the Russian horn band. A significant portion of the chapter considers the work of Adolphe Sax, describing first his modifications to the Berlin valve, then the range of instruments to which they were applied.

Two chapters are devoted to the rotary valve, the first examining the "origin, refinement, and early dissemination" in Europe of the mechanical-linkage rotary valve, and the second, entitled "An American Solo," dealing with the string-operated mechanism that was prevalent in America. Both chapters contain a wealth of detail on the various operating mechanisms that were associated with the rotary valve. In Chapter 5 this is followed by a discussion of the types of instruments with which the valve was used, considering trumpets, cornets, flugelhorns, and post horns, and finally, low brass instruments. The author notes that in Europe, trumpets were more often fitted with rotary valves than cornets, but sometimes it is difficult to differentiate between the two instruments. The most discernible difference is that the shank and crooks of the cornet are more conical and have a narrower beginning. These observations are elucidated by a series of graphs and tables. The musical contexts in which the instruments were employed is not a primary focus of the book; however, this chapter includes a discussion on the use of oval-shaped flugelhorns in Lutheran *Posaunenchor*e, which I found particularly interesting; this is one of many examples where the study is enhanced by drawing on scholarship published in German.

The brief chapter on the disc valve provides a detailed description of the development of this short-lived design. Suggestions that difficulty in maintaining the valve in good working order led to its demise during the 1860s are substantiated by acoustical measurements carried out on one of the three instruments with disc valves in the Utley Collection. The penultimate chapter provides a succinct overview of the development

of the valve trombone, noting that the trombone was included in the earliest valve designs and in many of the subsequent developments in valve technology. The final chapter deals with instruments with both valves and keys, notably the cornopean with clapper key and keyed bugle with one or more valves. On the DVD, Jeff Stockham demonstrates expertly the execution of trills with the clapper key on a cornopean by Metzler of London.

This book will prove valuable to a wide readership. For organologists and others in the historic brass community with an in-depth knowledge of the development of valve technology, it offers detailed examinations of instruments in the Utley Collection, with comparative data presented in graphs and tables, and a deft analysis of the existing literature. It includes a wealth of visual material, including numerous drawings that accompanied patent applications and illustrations by the Markneukirchen music teacher and technical draftsman Wilhelm Petzold, which have not previously been assembled in a single volume. The documentary sources transcribed and translated in the appendices are valuable additions to the literature, although it would be helpful to have more information on the nature of the Berlin manuscript.

Performers and non-specialist readers will benefit from the clarity with which the author describes the intricacies of the valve mechanisms, which is enhanced by a wealth of photographs and diagrams. As a performer and researcher who has become increasingly engaged in performance using nineteenth-century instruments, this volume has filled gaps in my knowledge of the intricacies of the early valve designs. There is a strong historical narrative within each chapter. Biographical information is kept to a minimum, but is sufficient to remind the reader that this is a story of individuals striving to overcome musical and technical challenges, and to succeed, or survive, in intensely competitive business environments.

Not only is this a wonderful reference book which elucidates the wide array of mechanical developments that were applied in the quest to make brass instruments fully chromatic, it is also a visual delight which pays testimony to the ingenuity of the designers and craftsmen whose work it documents.

*Alexander McGrattan*

Linda Dempf and Richard Seraphinoff. *Guide to the Solo Horn Repertoire*. Indiana Repertoire Guides. Bloomington: Indiana University Press, 2016. xiii + 603 pages. ISBN: 978-0-253-01929-5. \$68.

One of the challenges faced by horn players in recent years has been the lack of an up-to-date list of horn repertoire. Gunther Schuller, for example, presented a fairly comprehensive (thirty-page) repertoire list (solo and chamber works) in *Horn Technique*, but since it was published in 1962, it is quite dated today. Other lists and catalogs exist (the venerable Robert King catalogs come to mind as a practical resource), but really there has been no comprehensive resource in English for the horn player to turn to.

This brings us to today and what is certainly the most significant horn repertoire publication ever published, the *Guide to the Solo Horn Repertoire* by Linda Dempf and Richard Seraphinoff. A 2016 publication from Indiana University Press, over 600 pages of content make clear that this volume is the result of many years of dedicated effort and scholarship.

The book is divided into three chapters, all of which focus on original works (no transcriptions are included). Chapter I opens the volume with over a hundred pages of listings of works for unaccompanied horn. The vast majority of the works are published, but a number of unpublished pieces are included as well. The editors explain at the beginning of the preface that “This book is meant to serve as a comprehensive guide to the music for solo horn that is significant and available.” However, many unpublished works certainly are available directly from the composers, works that have been recorded and have seen notable performances. Still, significance is in the eye of the beholder to a certain extent. Certainly traditionally published works are significant and those works are covered carefully, but with self-published and unpublished works it is a bit of a tricky line to walk. The editors have done very well with the challenge, but certainly knowledgeable readers will find a handful of works not included that are familiar to them. In my own case, I quickly found that a work for solo horn by a friend of mine was not listed (*Poems for Unaccompanied Horn* by Jane Zwerneman), but it is not published and very likely has been performed only by me or my students.

Within the listings for each work, the book contains composer names with dates (when available), country of origin (and residence, if different), brief biographical details (when known or available), publisher, date of publication, and annotations including range and duration (again, when known or available). This is all extremely helpful information to the reader, and it would appear that the vast majority of the works included were physically examined by the authors. Also, at times, the annotation specifies why the work was included, the *48 Etudes for French Horn* of Verne Reynolds being a good example. This book of advanced etudes is found in the list of solo horn works, and it is clearly noted that several of the etudes have been recorded as solo works and that Reynolds hoped that the etudes contained “sufficient intrinsic musical merit to warrant their inclusion in the solo horn literature.”

The second chapter focuses on original works for horn and keyboard (piano, organ, or harpsichord). There are more than 200 pages of listings, and certainly every standard

work for horn is included with clear and informative annotations. Yet I found a handful of very obscure nineteenth-century published works for horn and piano in the IMSLP/Petrucci Music Library that were not included (and perhaps should have been, as they were published and are easily available online today), and while again there are some unpublished works listed, readers with experience are likely to find examples of other unpublished works that did not make the cut.

The final chapter comprises nearly 200 pages of works for solo horn and various ensembles: orchestra, wind ensemble, or “other instrumental groups.” When thinking of pieces that might fall in the last category, a work for horn and gamelan came to mind, *Main Bersama-Sama* by Lou Harrison. That it is not included makes sense however, since it is a work with *two* soloists (a horn soloist and a *suling* soloist). As with previous chapters, any standard work that is published with one solo horn and an ensemble of any type is to be found with the same set of clear annotations. Another overall piece of useful information in this chapter is that of the availability of piano reductions.

Following all these listings are nearly fifty pages of indexes, five in all, in which it is possible to search for works by titles, composer nationality, etc. Two of the indexes deserve special mention, as they will help readers very much. The index of works for horn with band, wind ensemble, or brass ensemble and the index of works for horn with small instrumental ensembles both highlight content that is a bit hard to spot in the context of the third chapter.

A huge strength of this publication is the comprehensive coverage of the topic. No matter how familiar you are with the repertoire of the horn, works are to be found here that will catch your eye. J. F. Gallyay, for example, is well known for his etudes but it is great to note that he composed two concertos and, as the authors state, “at least fourteen solos for horn and piano.” I believe many horn players are aware that Rosetti wrote a number of concertos for the horn, but how many have knowledge of the actual extent of it? To be found are nearly five pages of listings that cover in some depth the fourteen (!) different solo horn concertos by or attributed to Rosetti. Finally, in my own case, I personally was interested to see a listing of a work for horn and piano by Joseph Ott, who was my freshman theory teacher—I would be very interested to track down a copy of this as a remembrance of him.

The only real limitation of this publication is a necessary one, in that it can cover only those works that fit into the three categories that are the focus of the book. Turning back to Rosetti, for example, he composed a number of double concertos; perhaps someone can take that torch and create a publication that covers just as comprehensively the repertoire of works with multiple soloists involving the horn. But with that being said, this publication is excellent and certainly deserves to be on the shelf of every serious student of the horn. Dempf and Seraphinoff are to be congratulated for creating this extremely significant publication, one that will be a leading reference work for horn players for many years to come.

*John Ericson*

## 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](mailto:carter@wfu.edu), with copies to Howard Weiner at [h.weiner@online.de](mailto:h.weiner@online.de) and Jeffrey Nussbaum at [president@historicbrass.org](mailto:president@historicbrass.org). The deadline for submitting articles for the *Journal* is 1 October, for publication during the following calendar year. Authors submitting material for the *Historic Brass Society Newsletter* should send a file in one of the formats listed above to Jeffrey Nussbaum at [president@historicbrass.org](mailto: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 2 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 ed. (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.

7. Submissions must include (as a separate file) an abstract of the article. If the article is accepted this abstract will be used in the major international bibliographical/abstract catalogues such as RILM. The abstract should be in English and be of no more than 350 words. It should summarize the content of the article and mention any major primary sources that are prominently interrogated. It should be written in such a way that readers will easily grasp the focus of the article and what its distinctive and original contribution to the subject is. It is worth taking into account that those who use abstract databases are not all historic brass scholars.