

## REVIEWS

*The Cambridge Encyclopedia of Brass Instruments*. Edited by Trevor Herbert, Arnold Myers, and John Wallace. (Cambridge: Cambridge University Press, 2019). 632 pages. ISBN: 978-1107180000. \$125.00.

The editors of *The Cambridge Encyclopedia of Brass Instruments [CEBI]*—Trevor Herbert, Arnold Myers, and John Wallace—cast a wide net in their design of this valuable new contribution to Cambridge University Press’s series of one-volume music encyclopedias, where it joins volumes devoted to Mozart, Berlioz, Verdi, Wagner, Handel, and historical performance. As with its siblings in the series, the topic of the volume sits comfortably in the mainstream, and much of the content is devoted to core issues of organology, repertory, people (players, composers, builders, scholars), and matters of performance. But much also falls outside the familiar historiographic path, with considerations of a broad range of social contexts, non-western instruments, and brass in the culture of jazz. Indeed, even the parameters of what defines a “brass” instrument here are expansive: instruments that produce sound by lip vibration rather than the narrower concept of instruments made of brass. The contributors are an “A-list” assembly of specialists, long and deservedly well-known in the field, and one approaches the volume with a confidence that is handsomely repaid.

In 2019 the general ubiquity of reference materials and the towering dominance of all things *New Grove* will inevitably raise questions of necessity as a new work enters the field. Familiarly put, “what is here that I cannot already find in *Grove*?” Admittedly, sometimes the standard material remains the standard material. When I compared the articles on Bendinelli, Dalla Casa, Leitgeb, and Fantini in both *Grove* and the *CEBI*, they were unsurprisingly similar in content and length. Fair enough. But in other cases, the more specialized *CEBI* offers considerably more detail. Comparing the articles on “Equale,” for instance, Howard Weiner’s later account emerges as far richer in the consideration of pieces and source material. The more specialized *CEBI* will also go places that other sources rarely, if ever, visit. Within its pages one finds, for example, articles on cracked notes, the tone poem *Labour and Love*, dystonia, and, separately, embouchure dystonia, to name but a few of its more singular topics. More general articles like that devoted to the “Baroque period” (Stewart Carter), view the historiographic landscape distinctively through the lens of the history of brass instruments, but at the same time also allow that particular history to emerge in counterpoint with broader aesthetic concepts of the day.

With a subject so large, the editorial task of determining what to include and what to omit is a daunting one. The editors of the *CEBI* have successfully achieved a comprehensive scope. Pointing to particular issues of inclusion or omission points less to shortcomings in the volume than to the complexities of the task, but in any case are perhaps instructive to note. Instrument builders, for instance, are treated in a

two-tier system; some get full articles, others are listed only in a descriptive appendix. And while no one would question articles on Conn, Selmer, Boosey & Hawkes, and Yamaha, it is curious that equally prominent figures like Vincent Bach appear only in the appendix, along with major historical figures like the Nuremberg builders of the Haas and Hainlein families.

The *CEBI* is rich in articles devoted to individual players. The criteria for selection privileges those who have “caused a major and discernible change or extension to the idiom of the instrument they play.” It is a wise standard, but not always easy to apply: for example, the editors include the *Stadtpeifer* Gottfried Reiche, Bach’s Leipzig trumpeter, but not Johann Ludwig Schreiber, Bach’s trumpeter at Köthen, whose presumed association with the Second Brandenburg Concerto would dramatically point to “extending the idiom.” Articles on modern players of historical instruments appear, including Edward Tarr and Crispian Steele-Perkins, but curiously not for the earlier and arguably pivotal figure of Walter Holy, nor Tarr’s contemporaries Don Smithers and Michael Laird. William Vacchiano and Adolph Herseth well represent mid-twentieth-century orchestral trumpet playing, although similar cases might be made for Roger Voisin and Samuel Krauss. Or for that matter, on a scale of influence, Georges Mager, the teacher of both Herseth and Voisin, would seem to have a good claim. The nod for tuba playing goes to Arnold Jacobs, but might not the same case be made for Harvey Phillips? In jazz, the *CEBI* aptly includes articles on Miles Davis, Louis Armstrong, and Maynard Ferguson; however, what of Cat Anderson’s extraordinary extension of range in his solos with the Duke Ellington Orchestra?

From the standpoint of inclusion, articles on composers and repertory also present challenges. In some cases one suspects that certain composers appear less for their brass writing than for their writing *about* brass. Praetorius, for instance, not inappropriately, rides the coattails of his famous treatise *Syntagma musicum* and Berlioz those of his *Grand traité d’instrumentation*. In other cases, the rationale seems less clear. Heinrich Schütz, for example, seems an odd choice with only occasional writing for brass in his works, as does the publisher-composer Tielman Susato, who, though indeed a trombonist, tends to find his historical significance in non-brass contexts. Wagner is there, but neither Mahler nor Strauss appear, though both are famous for their signature brass writing. Articles on repertory focus on important standards—the Haydn and Hummel trumpet concertos, the Mozart and Strauss horn concertos, the Vaughan Williams tuba concerto, the Rimsky-Korsakov trombone concerto, etc.—but curiously rare are works after 1970. The *CEBI* contains an article on extended techniques—admirably so—but one might have wished for something more about important pieces that employ them. Again, I am pointing out these issues of inclusion not so much to suggest editorial shortcomings as to underscore the difficulty of the task: reference sources, even those aiming at a comprehensive scope, are inevitably exercises in choice. Taken as a whole the contents here offer a satisfyingly large-scale view with much careful detail; the success of the choices overwhelmingly outweigh any individual anomalies, and certainly

the absence of a devoted article does not preclude treatment of the subject as part of another larger entry.

Here and there one senses the *CEBI* attempting to bring the field of brass studies more in line with well-established trends elsewhere in music scholarship. For example, the socially inclined issues of so-called “new musicology” have as yet not been influential to any significant degree in brass studies. However, the *CEBI* article on gender (Helen Barlow and Trevor Herbert) is an article as welcome for its having a place in the volume as for the material it presents, a detailed consideration of gender roles in instrument choice and important milestones in the broadening of those choices beyond convention. It is curious, however, that in its discussion of the twentieth century the article makes no mention of the extensively documented saga of trombonist Abbie Conant and her long dispute with the Munich Philharmonic, surely one of the major landmarks in the history of brass and gender, and one of the most easily accessed.

The *Cambridge Encyclopedia of Brass Instruments* is an impressive undertaking and a valuable addition to the modern literature on brass instruments. Its range is wide and in that breadth we sense the modernity of its approach; its content is authoritative and rich in compelling detail. It is easy to predict that it will become a standard reference work for the field and one with a grateful readership.

*Steven Plank*



*A Sousa Reader: Essays, Interview, and Clippings*. Edited by Bryan Proksch; foreword by John Philip Sousa IV. (Chicago: GIA Publications, 2017). 206 pages. ISBN: 978-1-62277-212-4. \$19.95.

Bryan Proksch has done a great service to those interested in band music and early-twentieth-century American culture in general. This book is a thoroughly and intelligently distilled compilation taken primarily from materials in the Sousa Archives and Center for American Music at the University of Illinois. It is often said that Sousa’s music instantly captures the spirit of his time; but his thoughts and words are in some ways more complex, often those of an iconoclast arguing against the standard views of his era. Above all, it is his pragmatism that shines through his writing. While Sousa knew the music of the great masters such as Beethoven, Mozart, Brahms, and particularly Wagner well and shared the public’s high esteem for them, in his own programming he mixed “serious” music with lighter popular fare and deeply felt that this was the proper approach to take. He looked down on a program that ignored the music the people

wanted: “[T]he first consideration in a career is respect for the public. The public is always hunting for cleverness, but the public does not want you to say, ‘I am clever, you are not, bow to my superiority!’” (p. 146).

Sousa often expressed a rather puritanical view espousing the value of hard work, discipline, striving for excellence, and a workmanlike attitude to music-making, with a focus on practicality. This is a view expressed by other musicians of his age, notably in *How I Became a Cornetist*, the autobiography of Sousa’s great soloist Herbert L. Clarke. But Sousa was a man of numerous contradictions: while he often wrote about issues of practicality in music, such as advising young musicians to study instruments other than the most popular ones such as cornets and trombones, he also said that the goal of composition was to express a wide range of complex human emotions and ideas. His marches are associated with the American spirit perhaps more than any other music, but Sousa rejected the idea of a national music: “I do not believe there is any such thing as nationalism in music. Music is a universal thing . . .” (p. 94). Sousa went on to say that if Wagner had been born in a country other than Germany, his music would have been the same. Sousa was among the most celebrated and financially successful composers of his age, but he asserted that he never tried to write any music with the idea of making it a hit—that his only considerations were purely musical.

Sousa gained fame as the leader of the Marine Band, but he staunchly advocated against government aid for the arts and maintained that true artistic development could best be attained through the open marketplace. Sousa had clear ideas on how to run a band, had a firm business sense, and was steadfast in his view that his band members should be compensated fairly. He argued that bands could be on the same high artistic level as orchestras—a view borne out by the number of his soloists who also served in the great symphony and opera orchestras. He was famously a great opponent of the recording industry, opposed to records for artistic as well as practical financial reasons.

Sousa was decidedly not an advocate of jazz for most of his career, but later in life he had a change of heart. His view was almost prophetic. When asked why he started to program jazz in his band concerts, Sousa wrote, “I have a great number of reasons of varying importance, I think the two salient ones are that people generally enjoy jazz or syncopated music and that jazz in its present state may be the beginning of a typically American musical style and tradition” (p. 171). He went on in 1924 to write, “[I]t will be at least two decades—perhaps longer—before anyone in America will know whether jazz is going to be a part of the permanent body of our music,” and “Personally, I believe that it will achieve permanence . . .” (p. 174).

Bryan Proksch has done a great service in assembling these writings. They very effectively draw a picture of John Philip Sousa, the “March King,” but also show a musician of great complexity.

*Jeffrey Nussbaum*

*Serpents, Bass Horns and Ophicleides at the Bate Collection.* By Douglas Yeo. Oxford: University of Oxford, 2019. 80 pp, £9.95

Little needs to be said regarding Douglas Yeo's credibility and accomplishments. Most readers of this *Journal* will no doubt be aware of his long and distinguished tenure as bass trombonist with the Boston Symphony Orchestra, as well as his performances and recordings on ophicleide and serpent. Yeo also happens to be a fine writer, as your reviewer discovered a few years ago upon encountering a fascinating, respectfully written, and well-researched article on the jazz trombonist Big Chief Russell Moore—not a figure one would normally expect to see receive such treatment, particularly from a player in the symphonic realm.

It was a distinct pleasure, therefore, to receive this beautiful little book and peruse its pages. Yeo takes us through the Philip Bate collection of serpents, ophicleides, and related instruments at Oxford University in this delightful volume, with copious photographs by Gary Ombler and a foreword by Craig Kridel. Special mention must be made of the striking design of the book, with clear and well-integrated text and visuals, an appealing layout, and high-quality printing between beautiful matte-finish covers, all for a very attractive price.

Yeo begins with a brief history of the development and usage of these instruments, which is both fascinating and informative. Your reviewer possesses neither the erudition nor the time to fact-check all of this (beyond noting an occasional misspelling or typo); Yeo has, however, clearly done his homework and is quite well informed on the subject. We first read of the evolution of the French church serpent, held vertically, into the more compact and horizontal British military version, generally gripped from underneath with the right hand (which, although this is not mentioned, reverses the fingerings—a real headache for anyone transitioning from virtually any other instrument). From there we move to a discussion of the bass horn, the *basson russe*, and various other upright versions of the instrument.

Of particular interest here is the Hibernicon, a curious invention of one Joseph Cotter of County Cork, Ireland, of which the Bate specimen is said to be the only surviving example. Tubing length for this large, eight-keyed brass instrument is given as nearly seventeen feet (roughly equivalent to a tuba in C). However, we are told that, despite its impressive length, the Hibernicon “was a bass, not a contrabass instrument.” One supposes then that the relatively narrow bore made it suitable for playing in the upper partials, in the manner of a French horn. Perhaps the tone was something like Roger Bobo's contrabass French horn!

Ophicleides are treated next, of which the most interesting example is the late-nineteenth-century Courtois once played by English virtuoso Samuel Hughes with the Royal Italian Opera. This deluxe instrument shows signs of serious use and boasts unusual features such as a twelfth (alternate) key, ivory rollers, a water key, superb engraving, and a large un-keyed vent hole just below the bell which, we are told, was meant to provide some unspecified acoustical function. Your reviewer would speculate

that the purpose of this tone hole, situated as it is on the front of the instrument, would be to prevent the lowest tone (either B or A; we're not told the key of the instrument) from being the only one that is projected exclusively upwards, and not out from the body at any point. Whether this feature provided any real sonic advantage, of course, is another question.

A postscript deals with the inevitable revival of these formerly obsolescent instruments among both makers and performers, and the application of modern materials and methods to their construction. How jarring to the eye to turn the page and see, sandwiched among the antiquities, a 3D-printed serpent of purple plastic!

The remaining five-eighths of the book is devoted to a pictorial study of the instruments themselves, including many beautiful photographs showing them from a variety of angles, along with details and close-ups. Here we get a close look at such rarities as the aforementioned Courtois, the wonderful folded-back serpent of B. Coldwell, and the ophimonocleide, with its single bell key and unusual cylindrical tuning slide (misidentified, unless my eyes deceive me, as the wrong part of the bocal in the accompanying close-up)—all fascinating stuff. Since the catalog numbers of the instruments are not always contiguous, one suspects there may be more lurking at the Bate than what we see in these pages. This writer hopes to pay a visit one day and find out!

One may thirst for a bit more information here and there (overall dimensions, particularly), but this is a compact overview and not a scientific tome. As such, is it well researched and written, fascinating and informative, and beautifully designed and executed. A highly recommended book for readers at any level of interest or knowledge.

*Scott Robinson*



## 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.