

REVIEWS

Bidrag till trumpeten och trumpetspelets historic—hin 1500-talet till mitten av 1800-talet med särskild hiinsyn till perioden 1740-1830 (= *Contribution to the History of Trumpets and Trumpet Playing, from the 16th to the middle of the 19th Centuries—Especially with Regard to the period 1740-1830*), by Reine Dahlqvist. Gothenburg, Sweden: Goteborgs Universitet, 1988. Skater fran Musikvetenskapliga institutionen, Goteborg, #17. [Publications of the Musicological Institute, Gothenburg, #17]. 637 pages. ISBN 91-85974-08-0.

Reine Dahlqvist's book on the trumpet, its history and performance, is nothing short of a spectacular achievement! It has a great deal to tell brass players and directors of early music as well as all students of performance practice from the 16th century into the 20th. The book's scope is wider than its subtitle indicates: "... from the 1500s to the middle of the 1800s..." Of course, special emphasis is given the period 1740 to 1830, as the closing words of the subtitle announce. Nonetheless, there is in this study such a wealth of information—far more data on the trumpet and its repertoires than hitherto brought together between the covers of any book in any language—that a clear picture of the complex and fascinating history of this instrument is brought into very sharp focus.

The book is Dr. Dahlqvist's dissertation for a degree in musicology at the University of Gothenburg Sweden (in what looks like a typescript but is in fact in published form and therefore bears an ISBN number). A model of exacting research into documents of all sorts, this dissertation elucidates for the scholar musical scores, treatises, archival documents and of course instruments and pictures of instruments that survive in different collections as well as some destroyed or lost over the years.

As with all Swedish dissertations that are written in the Swedish language, there is an obligatory summary in a foreign language. In this case, happily, the summary is in English. And because it is twenty-nine pages long, many readers may assume that it supplies in condensed form the contents of the dissertation. Unhappily, however, it can't. The way in which Dahlqvist sifts through a wealth of data in order to test a plurality of interpretations—at times, to scrutinize the false assumptions of other writers—is totally lost in the summary. In other words, the special beauty of this dissertation is the way Dahlqvist carefully considers a myriad of pertinent details to reach the best possible answer that links together bits of information he has found across a large portion of Europe. Reading this book, I dare say, is like peeking through a keyhole into the study of a fine scholar and seeing how countless details are held to the light and inspected before being fit together in the most persuasive way. This dissertation has to be read in its entirety!

The English summary, translated into English by someone at the American Translation Service in Kullavik, Sweden, is not nicely translated. However, my main point here, as just mentioned, is that Dahlqvist's summary is not intended to be a short history of the trumpet. For an introductory survey of this instrument and its music, the reader should turn to a general overview like Edward H. Tarr's article "Trumpet" in *The New Grove Dictionary of Musical Instruments*, or Tarr's book, *The Trumpet*, (London, 1988). A third book, published

in the same year as Dahlqvist's and Tarr's, is Don L. Smithers' *The Music and History of the Baroque Trumpet before 1721* (2nd ed., London, 1988). This last book overlaps Dahlqvist's to a certain extent. And yet the closer look Dahlqvist must have taken at German treatises and other sources including German manuscripts of music in libraries of the former D.D.R. (i.e., East German Democratic Republic) means that he corrects or supplements Smithers' book time and again.

For example, Dahlqvist seems to have sorted out a confusion surrounding the 18th-century Italian label *tromba da caccia* that Smithers, along with other 20th-century scholars, has confused with the tightly coiled brass instrument prominently displayed in the famous portrait of 1727 showing J. S. Bach's trumpeter, Gottfried Reiche. (See Smithers' photographic plates 17, 20 and 21 and his discussion pp. 30-31, 73, 150, 189, *et passim*, in his book. Cf. also comments in his article "Bach, Reiche and the Leipzig Collegia Musica," *Historic Brass Society Journal* (1990), p. 10, fn.19, *et passim*.) Dahlqvist points out that the Italian words *tromba da caccia* were used in Italian scores of the 18th century as equivalent to *come da caccia*, designating a horn neither tightly coiled nor presumably as cylindrical in bore as a trumpet traditionally should be. That German literature of the same century occasionally refers to tightly coiled instruments as *italianische Trompeten* and *welsche Trompeten* (i.e., trumpets from south of the Alps) should not disguise the circumstance that, on the one hand, such tightly coiled trumpets probably originated and developed in German speaking lands and, on the other hand, they did find use along with the *tromba lunga* in Italy, too. The fact that *the Jager Trommet* of the 17th century (shown as item 11 of plate VIII in the second volume of *Syntagma Musicum*, 1619, by Michael Praetorius) resembles the tightly coiled instrument in the hand of Gottfried Reiche, and that the words *Jiz'ger Trommet* translates literally as hunter's trumpet, does not mean that Reiche's instrument may be identified with the words *tromba da caccia* (Italian words that also mean "trumpet for the hunt"). With references to many scores, instruments and recorded statements of the day, Dahlqvist presents evidence making clear the differences in appearance, sound and function of these variously looped or coiled instruments (Dahlqvist: pp. 16-35, and footnotes 75-161 on pp. 483-88, in addition to plates 3 through 9).

Space here does not permit a detailed report on the documentation Dahlqvist brings to support his conclusions. Suffice it to say, his discussions are tightly packed with surveys of evidence in the works of Bach and other Germans, the practices of Italian scribes, the ranges of parts, the evidence of transposing horn parts in different keys, and of non-transposing trumpet parts mostly in D, the regulations of court and town trumpeters, and much more. It is no exaggeration to say that in this section of his dissertation, as in many another section, there is enough material fetched from different fields of research for a handful of different articles, all substantial and not necessarily overlapping.

Some notion of the breadth of Dahlqvist's researches may be pointed out by reporting the lengths of his bibliographies at the end of his dissertation. First, a list of unpublished scores identifies manuscripts in forty-one music libraries. Of these, twelve are in former West Germany and six in former East Germany. Italian libraries are not well represented, but the biggest surprise is the complete absence of unpublished trumpet music in the

University Library at Lund University and in the Musical Academy's Library in Stockholm, two Swedish libraries otherwise rich in wind music, I had thought. Of course, a number of manuscripts are cited at the University Library at Uppsala, Sweden.

The reader may also be interested in knowing that the musical works in this section of the bibliography are not identified by titles but by composers' names and library call-numbers only. In this case, I far prefer the format of the "Inventory of Musical Sources" given in Smithers' book, (*op. cit.*, pp. 245-89) mixing published and unpublished works but supplying titles and even modern editions when available. Because Dahlqvist's dissertation does not include an index of composers' names and titles of works, the job of tracking down pieces in the 590 tightly packed pages of his text is both difficult and time-consuming. (One wishes Swedish dissertations were like British ones that gave indices, and not like American ones that don't.)

The bibliographical lists of published music that Dahlqvist includes separate music printed in the 17th and 18th centuries from music of these centuries published in 20th-century editions. For the most part, the separation is a convenient one. A relatively short section listing fifteen tutors for trumpet players includes Fantini's *Modo per imparare...* of 1638, but otherwise gives only 19th-century method books. The Spanish tutor by Jose de Juan Martinez of 1830, recently reissued and reviewed in *Historic Brass Society Journal* iv (1992), pp. 273-74, is overlooked by Dahlqvist.

A long section devoted to treatises and articles in journals on the trumpet, instruments in general, and even broader musical topics, follows. With few exceptions, the items are of the 18th and 19th centuries. Of course, modern reprints and facsimile editions are cited when appropriate.

Dahlqvist also supplies an impressive list of 20th-century articles and books on music that deal directly or peripherally with the trumpet. Curiously, there is almost nothing in a Scandinavian language—Dahlqvist is evidently a pioneer in his own country—but very much in German. There is less material in English but far more in English than in French, Italian and Spanish. Could this representation of languages reflect neglect of the trumpet on the part of Mediterranean scholars? Or can one speak of a lack of surviving instruments and/or repertoires in central and southern France, Italy, Spain, and Portugal? What about a cultivation of brass playing to parallel the well-documented trumpet stops in pipe-organs of the Iberian peninsula? And what about political and cultural connections linking Spain with various other European countries at different times? Does our knowledge, such as it is, fail to justify substantial chapters on southern European regions in new books of the trumpet? In other words, if the history of the trumpet, as we know it, is one of Northern Europe, or, at best, is one of German, French and English speaking lands, with outposts in Slavic countries, Latin countries, and so on, is it one-sided?

However one-sided Dahlqvist's dissertation may be, let us hope it is soon made available in English and let us also hope that he and others like him soon have opportunity to explore the libraries and archives of Southern Europe. Of course, there may be well-charted areas of trumpet history that Dahlqvist will wish to future years filling out in greater detail. On the other hand, there may be new frontiers in Europe that this fine scholar will

wish to explore. Far from his native Sweden lie materials, perhaps, for yet another brilliant book of 600-plus pages?

Sven Hansel is a musicologist at the University of Iowa.

Works by Giovanni Gabrieli. King's Music, Redcroft, Banks End, Wyton, Huntingdon, Cambs PE17 2AA England. Tel. 0480 52076, Fax - 0480 450821.

The list below includes all works in the 1991 catalog. An asterisk (*) denotes those reviewed. Publisher's numbers and prices (1991) follow entry.

Editions of Special Interest, including First Editions

Audite Principes, a 16 (apparently from *Reliquiae sacrorum concertuum Giovan Gabrielis . . . Johan Leonis Hasleri* [Nuremberg, 1615] ; with reference to incomplete variants in Kassel, Landesbibliothek, 2° Mus. ms. 62 F; and Cracow, Biblioteka Jagiellonska, Mus. ms. 40027). KM 59, £ 6.00

* *Dulcis Jesu, Sonata con voce, a 20* (from Kassel, Landesbibliothek, 2° Mus. ms. 53 C), previously edited by Clifford Bartlett, newly revised in 1990). KM 111, £ 6.00

* *Hic est filius Dei, a 18* (from Kassel, Landesbibliothek, 2° Mus. ms. 51 A), edited by Richard Charteris. KM 108, £ 6.00

Hodie Christus a mortuis, a 12 (apparently from Kassel, Landesbibliothek, 2° Mus. ms. 51 D). KM 95, no price given

Jubilate Deo, a 8 (1613) several transpositions of two versions offered (one version apparently edited for the first time from Berlin, Staatsbibliothek Preussischer Kulturbesitz, Mus. MS. 40028; and Regensburg, Bischofliche Zentralbibliothek, Butsch ms. 205-210). KM 34, KM 109, £ 2.50

Magnicat, a 33 (reconstructed from *Magnificat, a 17*, apparently with the aid of ten parts of the larger work surviving in Vienna, Osterreichischer Nationalbibliothek, Cod. 16798).² no number given, £ 5.00

* *Miserere mei, Deus, a 4 / Gloria Patri, a 8* with *Gloria Patri, a 4* by Christian Erbach (from Berlin 40028, cited above, with reference to incomplete version in Regensburg, Butsch ms. 257a), edited by Richard Charteris. KM 110, £ 4.00

O Jesu Christe, a 6 (apparently from *Reliquiae . . . Gabrielis . . . Hasleri*, 1615; and Berlin 40028, cited above). KM 94, no price given

O Jesu mi dulcissime, a 8 (first edition of manuscript version from Berlin 40028; probably compared to incomplete version in Regensburg, Butsch mss. 205-210).³ KM 103, £ 2.00

Surrexit Christus or *Ascendit Christus, a 16* (apparently a first edition, possibly from Kassel, Landesbibliothek 2^o Mus. ms. 51 B, with a four-voice *capella ad pkwitum*). KM 93, no price given

* *Timor et Tremor, a 6* (*Reliquiae . . . Gabrielis . . . Hasleri*, 1615, with reference to variant in Berlin 40028, cited above), edited by Richard Charteris. KM 90, £ 2.00

New Performing Editions of Previously Edited Works

Cancan XI in echo duodecimi toni, a 10 (1597). KM 106, £ 12.00

Regina coeli, a 12 [1597]. No number or price given

* *Sonata VI pian 'e forte, a 8* (1597), available at written pitch or transposed down a fourth as indicated in the parts (*ally quarta bassa*). KM 107, £ 10.00

Canzona seconda, a 4 (1608). KM 69, £ 3.00

Canzon VIII, a 8 (1615). KM 72, £ 10.00

Canzon XVII, a 12 (1615). KM 104, £ 15.00

* *Sonata XVIII, a 14* (1615). KM 105, £ 16.00

* *Sonata)0C, a 22* (1615). KM 102, £ 20.00

Sonata XXI, con tre violini (1615). KM 101, £ 4.00

Buccinate in neomenia, a 19 [1615]. No number or price given

Exaudi me Domine, a 16 [1615]. No number or price given

In Ecclesiis, a 14 (1615). KIvf 80, £ 5.00

Kyrie-Christe-Kyrie, a 5-8-12 (1615). No number, no price given

Magnificat, a 14 (1615). KM 82, £ 5.00

O quam gloriosa, a 16 [1615]. No number or price given

Quem vidistis pastores, a 14 [1615]. No number or price given

Salvator noster, a 15 [1615]. No number given, £ 5.00

Sanctus, a 12 (1615). No number, no price given

From its solid base in editions and facsimiles of Baroque music, King's Music's Clifford Bartlett has entered into cooperation with Richard Charteris for the production of these much-needed editions of works by Giovanni Gabrieli. How many of us, when programming, have regretfully turned away from Gabrieli's larger works—daunted by the prospect of copying all those parts? We are now relieved of that burden. As the list reveals, Bartlett and Charteris have produced fine performing editions of many of these works, beginning with a judicious mixture of the newly discovered, those we know best, and those we have found most intimidating. The editions have achieved an auspicious beginning by having been used in Andrew Parrott's superb new Gabrieli recording.⁴

Both Bartlett and Charteris are musicologically well-qualified to edit this music.⁵ Their special knowledge of Gabrieli has contributed much to the series, which includes the edition of at least three newly discovered works.⁶ These are among eleven works in the series which lack prior or easily accessible editions. Most of the remainder come from German manuscripts and prints and include mainly motets and psalms! The series also includes reconstruction of one of Gabrieli's largest works, the *Magnificat a 33*. Beyond these groundbreaking editions, the series goes on to present works which are already available in score editions, but often with new scholarly consideration, not to mention full sets of parts.

A brief overview of publishing and editorial practice follows. The editions are produced in a good, computer-set style, with computer-extracted parts. King's Music retains master copies and produces fresh photocopies for sale on demand. All editions include a list of original clefs and part ranges. Individual publications may include short scholarly preface: of one to two pages, textual translations, critical notes of revisions, and/or facsimile page: from an original source. Where the slightest justification can be offered, one or more editorially figured (but unrealized) *basso continuo* parts is provided.⁸ Some post-press revision is indicated by the presence of occasional hand-written markings in score or parts. Thanks, no doubt, to the computer-generated master copy, King's Music offers parts with customized transpositions and clefs upon phone consultation. Prices are generally in English pounds, and are moderate to moderately high, depending on currency fluctuations. For vocal works, the price includes one full score; for instrumental works it includes a score and set of parts. Additional parts are offered at one dollar each [*sic*]. I was presented with an assortment of editions from all areas of the catalog for review, and I will proceed from those

editions which break the newest ground to works from well-known printed sources in chronological order.

Dulcis Jesu, from a Kassel manuscript, is intriguingly described as *a sonata con voce* in Bartlett's revision of his own earlier edition. The work comprises three choirs, two of one voice and five or six instruments, respectively, and one of four voices and three instruments, with an editorially figured organ bass part. To the nine indicated instruments the editor has added bracketed suggestions for the remaining instrumentation, according to principles developed in articles by himself and Charteris cited in the edition preface.⁹ The preface also describes David Bryant's research suggesting that the motet was written for one of the later annual commemorations of Venice's deliverance from the 1577 plague. Another Kassel manuscript yields *Hic est filius Dei*, edited by Richard Charteris, and presumed by him to be an Easter motet. This motet has three choirs, with several instrumental parts and one to two voice parts each. Additional bass parts include *violon*, *liuto*, and *basso continuo* (with editorial figuring), the only instrumental indications. An optional version of the motet with all parts texted is also offered.

A Berlin manuscript preserves *Miserere mei*, for four voices. As Charteris notes in his preface, the common paraliturgical use of the psalm after Tenebrae in Holy Week did not require *a Gloria Patri*. The Berlin scribe, Adam Gumpelzhaimer, has provided for all occasions, though, by including an eight-voice double-choir *Gloria* by Gabrieli as well as a four-voice one by Christian Erbach.¹⁰ The edition preserves this unique local performance tradition. The psalm parts are for voices only, and even in the editor's transposition of a fourth down, they are rather high, leading him to suggest that it was written for boys or castrati. The same Berlin manuscript and the Nuremberg Hassler-Gabrieli print listed above underlie Charteris' edition of *Timor et Tremor*, a six-voice polyphonic motet for one choir on *apasticcio* text, which begins by quoting psalm 54, "Fear and trembling overwhelm me," and closes by quoting the *Te Deum*, "let me not be confused for ever." Like *Miserere mei*, this motet shows a restrained, penitential side of Gabrieli's output, so different from the pomp and ceremony of the large polychoral works. Indeed, all of the newly-discovered large works of Gabrieli (of which the complete ones are edited here) add considerably to our appreciation of the composer's stylistic range.

The remaining editions submitted for review are of works which have been known for some time and which appear in one or more prior editions. Certainly the most famous of the instrumental works is the *Sonata VI p ian 'e forte, a 8*, from the *Sacrae Symphoniae of 1597*, one of the earliest works with instrumentation and dynamic markings. One often overlooked feature of the original is the direction *alla quarta bassa* printed in the parts. Additionally, although Gabrieli's original publication has no *continuo* part, Charteris' edition includes German manuscript organ parts from 1636. The decisions regarding what key and whether to use *continuo* are thus both accommodated by the edition. Optional *basso per organo* parts are provided for both choirs, and the edition is available either at written pitch or a fourth down. One especially attractive feature of this edition is the provision in all instrumental parts of the first fifty measures in score, for clear cues after long rests for each choir.

The remaining instrumental works to be reviewed come from Gabrieli's *Canzoni e Sonate* (1615), an unusual posthumous print, in which, as Charteris notes, the amplitude of the pieces grows as the work progresses, with the number of voices increasing from five to twenty-two, before closing with a sonata for three violins and *continuo*. *Canzon VIII* is for two choirs of four numbered voices each, with a *basso seguente* part for the organ. Although the edition lacks prefatory material, any question one might have about the justification for an organ part is laid to rest by the reproduction of the original organ part on the last page. *Sonata XVIII, a 14*, on the other hand, does have editorial notes at the end which clarify the assigned instrumentation and note corrections in the edition. The notes clarify the assigned instrumentation of three choirs of cornetts and trombones with *basso per organo*. *Sonata 0)(a 22*, the largest work in the print, is for five choirs of from four to six voices and organ bass. Only three parts are labelled, for two trombones and one cornett, with remaining parts merely numbered. A nice feature of this edition is the provision of *basso continuo* under each other instrumental line in its respective part, no doubt to facilitate ensemble in this large and complex work.

As with the larger instrumental works, instrumentation and vocal assignment concerns arise in compositions from the *Symphoniae Sacrae* of 1615, represented in this review by the well-known *In ecclesiis, a 14*, the *Kyrie-Christe-Kyrie, a 5. 8. 12*, and the *Sanctus, a 12*, all works for three choirs with *basso per organo*. Only *In ecclesiis* has labelled instrumental parts, a six-part choir of cornetts and trombones, and though all three editions have editorial commentary which lists the original voice names or numbers, only *In ecclesiis* clarifies the voice assignments to any extent, although even when the preface distinguishes between *voce* and *cappella* parts, it does not explain the *so lo/rip ieno like* associations for these terms which Charteris has developed." Nevertheless, this edition provides the clearest score to this motet that I have yet seen.

Notwithstanding their excellence, these editions could be improved by more consistent inclusion of performance-practice suggestions from the editors, especially in the areas of instrument/voice assignment and *continuo*. Through their articles, Bartlett and Charteris are the best-qualified commentators on instrumentation and voice assignment in the works of Gabrieli, and the articles do answer most questions to the degree that they are answerable.¹² But a few sentences in each preface about relevant performance issues would be very helpful to performers without easy access to scholarly journals. The music itself seems to be accurate, both to my spot-checking, and according to reports from players who have recorded from it.¹³ The only exception to this seems to be a slightly scanty editorial figuring of the *continuo* part. I confirm that occasionally editorial figurings do not reflect harmonic changes which derive from the upper voices, but I cannot say whether this represents an error or a deliberate editorial experiment in devising an organ part such as Gabrieli's organist might have produced from his limited *basso seguente* part. If that is the case, this may be an instance where absolute authenticity might profitably yield to modern aesthetics through the provision of *continuo* figuring which reflects all overlying harmonic changes. I would not go so far as to advocate a fully realized *continuo* part, though, in view of the quite defensible editorial policy already chosen.

What I would suggest for future editions is that the scholarly apparatus be made consistent, to include discussion of instrumentation, *voce* versus *cappella* vocal parts, use of *continuo*, and transposition, in addition to the already-provided ranges, clefs, historical notes, and corrections. Indeed, the no-frills, home-published, low inventory production of these editions might make it possible to revise *even* those titles already in print and perhaps to incorporate other useful emendations, like augmentation of the *continuo* figuring, correction of computer-overprinted accidentals, replacement of handwritten with printed corrections, listing of a few references on ornamentation, and one final proofreading of the editorial commentary. Not that these revisions are, strictly speaking, necessary. King's Music's Gabrieli editions already make a major contribution to the performable repertoire of this composer's works. Emendation would only perfect what are already excellent and desirable editions of a repertoire that is often discussed, but too-seldom performed. Thanks to King's Music, the large works of Giovanni Gabrieli are much more accessible than before. Clifford Bartlett and Richard Charteris join ranks with Alvise Grani, Heinrich Schutz, Adam Gumpelzhaimer, and most recently, Denis Arnold, who have honored Gabrieli's genius by communicating his works to new generations.¹⁴ Let us hope that these fine new performing editions will lead to redoubled performance and appreciation of Gabrieli's music.

Gary Towne, *University of North Dakota*

NOTES

1. Works lists in Denis Arnold, *Giovanni Gabrieli and the Music of the Venetian High Renaissance* (London: Oxford University Press, 1979), 309-316, and Denis and Elsie Arnold's article in *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 1980) 7: 60-65 do not include some of these works. Richard Charteris, "New Sources of the Works of Giovanni Gabrieli," *Musica Disciplina* 40 (1986): 135-176; *idem*, "Newly Discovered Works by Giovanni Gabrieli," *Music and Letters* 68, (1987): 343-363, discuss the works' sources, including German prints and manuscripts. These are the first editions I know of most, if not all, of these works. Where a copy of the edition was not provided to me, I have based my assumptions about a work's source on Charteris' articles. I apologize if limited library resources have led me to overlook other recent editors.

2. In addition to Charteris' articles cited above, he discusses this work in "Giovanni Gabrieli's Three Settings of 'O Jesu mi dulcissime', etc.," *Music and Letters* 69 (1988): 317-318.

3. See *ibid*.

4. See Clifford Bartlett and Peter Holman, "Giovanni Gabrieli: A Guide to the Performance of his Instrumental Music," *Early Music* 3 (1975): 25-32; and Richard Charteris, "The Performance of Giovanni Gabrieli's Vocal Works: Indications in the Early Sources," *Music and Letters* 71 (1990): 336-351. In addition to Charteris' work already cited, he is the editor for volumes 7-12 of Giovanni Gabrieli, *Opera Omnia. Corpus Mensurabilis Musicae* 12 (Neuhausen: American Institute of Musicology/Hanssler), with plans to re-edit volumes 1-6 upon completion of the series. He has also

announced a forthcoming thematic catalog of Gabrieli's works.

5. Charteris has discovered at least six previously unknown works of Gabrieli, as described in "Newly Discovered Works...", 349-352. These include the *Miserere mei/Gloria Patri* (published as one), *Jesu, mi dulcissime*, and *Jubilate Deo* settings listed above. The new version of *Timor et tremor* appears to have been used for comparison, but not as the major source of the edition above. The sixth work, *Ego rogabo patrem*, is incomplete. Some confusion arises from the fact that many of Charteris' newly discovered manuscript versions present various states of revision of previously known works, noted in "Newly Discovered Works...", 343-363, and "Giovanni Gabrieli's Three Settings of 'O Jesu...' 317-318.

6. Several pieces come from manuscripts in Kassel, Landesbibliothek, which were known to Arnold, but had not yet been included in the *Gabrieli Omni Opera* at the time of his death. Of particular interest is the Kassel version of *Surrexit Christus* with its optional *cappella*, variously reported as for four or five voices. Other works have been edited from the Nuremberg Hassler-Gabrieli anthology cited in the list.

7. Of the editions I received, only the continuo parts for the *Sonata pian' e forte* had original figuring, due presumably to their having been added from a later German manuscript. All other figuring was editorial, and in one instance, the first five-voice section of the *Kyrie-Christe-Kyrie, a 5.8.12*, the organ part was left unfigured, with the top voice added to the bass.

8. Bartlett and Holman, "Giovanni Gabrieli: ... Performance of his Instrumental Music," 25-32; and Charteris, "Performance of Gabrieli's Vocal Works. . . ," 336-351.

9. The significance of Gumpelzhaimer and his manuscripts is most thoroughly explored in Charted "Newly Discovered Works...", 344-349.

10. See Charteris, "Performance of Gabrieli's Vocal Works...", 337-342.

11. Bartlett and Holman, "Giovanni Gabrieli.... Performance of his Instrumental Music," 25-32, reviews information about original clefs and modern editions of many *Canzoni* and *Sonate* from various sources, along with instrumental assignments from *Sacrae Symphoniae* (1615) for several works, including *Dulcis Jesu, Hodie Christus a mortuis* (variant), *In ecclesiis*, and *Quem vidistis*, of those listed above. Charteris, "Performance of Gabrieli's Vocal Works... ," 337-342, discusses the distinction between *voce* and *cappella* parts, the propriety of *basso continuo* in performances of Gabrieli, and, on pp. 337-339, 345-347, the use of instrumental doubling on vocal parts. The article makes special reference to *Audite Principes, Hic est filius Dei, Hodie Christus a mortuis, In Ecclesiis*, and *Surrexit Christus*, of those listed above.

12. For personal impressions, I telephoned Gary Nagels, sackbut, and Douglas Kirk, cornetto, who participated in Andrew Parrott's recording sessions and conveyed palpable enthusiasm for the entire project.

13. Charteris, "Newly Discovered Works...", 348, notes that Grani was Gabrieli's student who compiled the posthumous *Symphoniae Saaae* (1615). The roles of Schutz and Gabrieli's other

northern students in propagating his music are explored in Charteris, "Performance of Gabrieli's Vocal Works....," 345. Gumpelzhaimer's copying is discussed in Charteris, "Newly Discovered Works....," 344-349. The late Denis Arnold's contributions to the edition of Gabrieli's works, his biography, and the study of Venetian renaissance music are too numerous to elaborate here.

The Keyed Bugle by Ralph T. Dudgeon. Metuchen, NJ: The Scarecrow Press, 1993. 268 pages. ISBN 0-8108-2645-3. (Available from the publisher, P.O. Box 4167, Metuchen, NJ 08840. Tel. 908-548-8600 or 800-537-7107; fax 908-548-5767.)

The keyed bugle was an important band and solo instrument of the industrial revolution, yet it became extinct during the latter half of the 19th century. Fortunately, its dulcet tones and interesting music have been resurrected in recent times by historical brass performers and scholars such as Ralph Dudgeon. Now this landmark instrument has finally received the attention it deserves with a full-length book dedicated solely to its historical development and music. The author is one of the keyed bugle's most avid proponents, and this book is the culmination of the years he has spent researching the instrument (beginning with his PhD dissertation, "The Keyed Bugle, Its History, Literature and Technique," University of California, San Diego, 1980). Dudgeon is also an accomplished keyed bugle performer who has inspired many of us to take up the instrument since he began public performances on it in the late 1970s.

A compact volume (5.5 x 8.5 inches), the book is chock-full of useful and valuable information about all aspects of the keyed bugle. Eight chapters present details concerning "The Keyed Bugle in Europe," "The Keyed Bugle in the United States," "The Twentieth-Century Revival," "Methods," "Literature: An Annotated Listing," "Performance Practice," "Performers," and "Keyed Bugle Makers and Sellers." The table of contents also lists a variety of topics covered in each of the first three chapters. This itemization does not, however, include all subjects covered, and the topics have no corresponding subheadings in the text itself, thus making it difficult to locate specific information quickly. Placing the third chapter (about players and scholars of the last twenty years) at the end of the book might have enhanced the logical flow of the text. Chapters 4, 7, and 8 would then be assumed to be talking about tutors, performers, and makers *of the past*, whereas otherwise this is not clear.

A major contribution of Dudgeon's book is the presentation of a wealth of primary source material under one cover, and the illustrations (photographs, prints, facsimiles, and graphics) are, on the whole, wonderful. Placement and size of some of the illustrations seem occasionally to have fallen victim to printer's restrictions, and the resulting layout is not always conducive to clarity. In some instances facsimiles would have been preferable to

transcription of textual material. A case in point: the details of a program (pp. 76-77) given by Mr. Willis in 1820 are obscured by spacing, indentation, and typeface style not representing the original (a facsimile of this program announcement is reproduced on p. 1² of Robert Eliason's ground-breaking booklet, *Keyed Bugles in the United States* [Washington 1972]). Similar problems exist in the transcription of Holloway's Farewell Concert, with the date given as 1853 (instead of 1837), the facsimile (per R.F. Goldman, *The Wind Band*, p. 48) being much easier to comprehend.

The computer-generated musical examples (mostly of complete bugle parts) are likewise valuable, but with today's software and laser printers, a product closer to the standards of engraved music could have been realized. The most full-blown musical example is Heinrich's *Concerto for the [136?] Kent Bugle or Kappa:AWL*. In a marvelous quote from the score to this work, Heinrich admonishes the keyed bugle soloist "to adhere to the cadenza and render the expressive and ornamental parts as marked, according to the conception of the composer," and from this we can glean that the reverse must still (in 1834) have been a typical performance practice, similar to the Baroque era's expectation that the performer would enhance the music with his own improvised expression and embellishments. This is only one of the many gems unveiled by Dudgeon which shed light on so many aspects of the keyed bugle and its players, composers, makers, and audience. Another is an interesting program (in facsimile) of a concert played by Adam's Brass Band in Homer, New York (where Dudgeon lives), with solos featuring both bass and alto ophicleides along with E keyed bugle.

The fingering charts in the book are crucial to the discussions regarding the keyed bugle's acoustic principles and performance practices. But confusion can result from comparison of those given on pp. 188-90. In the accompanying text Dudgeon mentions three styles of E₇ keys, two (English and French) operated by the right thumb, and one (the English crossbrace key) operated by the index finger [knuckle] of the left hand, but on his "basic fingerings" chart he gives only a fourth possibility [typical of American instruments]—that operated by the second finger of the right hand (the one resting in the grit saddle). This reviewer owns an anonymous eight-keyed bugle on which *both* the E_b key (fifth in line from the bell) and the third key must be operated by the *right* index finger. Such minor variations support Dudgeon's suggestion that performers create their own personal fingering charts. While this chart specifies the action of fingers (and thumbs, symbolized by "+ rather than simply "I"), on either hand, according to whether the numbers are above (RH) or below (LH) the staff, the next example (demonstrating cross-fingering simplification) puts all the numbers beneath the staff. From the "6" indicated here, with no further explanation, we are forced to guess that *keys* (numbered from the bell), and not fingers, must be the new point of reference. The key-number approach is again used in the Dodworth chart that follows, but strange letters and numbers given above the staff turn out to be Dodworth's way of delineating the eight notes of the C and F major scales, and of reviewing the note names for novice musicians. Dudgeon's transcription omits the accidentals attached to the appropriate note names, so here again, a facsimile of the original would avoid confusion (and also provide more realistic graphic representations of the two sizes of keyed

bugles—though neither of the illustrations gives us all of the requisite eleven keys used in the chart).

Occasionally, contradictory statements obscure facts—e.g., where accounts of Francis Johnson's playing for Queen Victoria "have not been confirmed by modern researchers" (p. 56) becomes "America's first international musical superstar... [gave] ... a command performance for Queen Victoria" (p. 58). Spelling errors occur now and then, as do typographical inconsistencies, and there is one major omission of text (an incomplete paragraph at the bottom of p. 38), and a repetition of five lines of text (top of p. 83). One suspects the book was not so carefully edited as it might have been.

It is easy to be critical when so much effort has already been expended by someone else, and Ralph Dudgeon should be commended for expanding his dissertation topic through years of research, and for presenting it in an attractive and compact format in order to augment our knowledge of this important instrument, its literature, and its performance practice. This book is destined to become the authoritative modern source on the keyed bugle. Much of the publication as it stands, though, also requires a considerable amount of effort on the part of the reader to comprehend the material. Consequently, I highly recommend that we historical brass enthusiasts buy *two* copies (the photos reproduced in it alone are worth the price). Furthermore, every university music library should purchase one. In this way, a second edition might soon be issued with the minor revisions suggested, along with new research findings and welcome contributions from readers, to make this valuable volume an even more useful resource.

Henry Meredith is artistic director of London, Ontario's authentic early music ensembles comprising L'Harmonie Universelle Ancienne. A Baroque trumpeter, keyed bugler, natural hornist, musicologist, and teacher, he utilizes his personal collection of over 1700 instruments for performances, lectures, and workshops.

Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries. Selected and edited by James Ladewig. 30-volume set ISBN 0-8153-0285-1. Published by Garland Publishing, Inc., 1000A Sherman Avenue, Hamden, CT 06514. Tel. (800) 627-6273.

Giovanni Battista Grillo. *Sonatas and Canzonas from the Sacri concertus ac symphoniae... 6,7,8, 12, voc.* (Venice, 1618). Volume 28. Published 1989. 221 pages \$86.

Pietro Lappi. *Canzoni da suonare... a 4,5,6,7,8,9,10,11,12, 6- 13, libro primo* (Venice, 1616). Volume 26. Published 1990. 307 pages. \$86.

Giovanni Domenico Rognoni Taeggio. *Canzoni a 4 & 8 voci... libro prima* (Milan, 1605).

Volume 16. Published 1992. 229 pages. \$82.

Stefano Bernardi. *Sonatas and Sinfonias from the Motetti in cantilena a quattro voci, con alcune canzoni personate con ogni sorte di stromenti* (Venice, 1613); and *Concerti academics con varia sorte di sinfonie a sei voci. libro primo* (Venice, 1615-1616). Volume 23. Published 1992. 163 pages. \$68.

One of the pleasures of the early music world is the discovery of the wonderful historical series of published music such as *Denkmaler Der Tonkunst in Osterreich*, *Polyphonic Music of the Fourteenth Century*, *Musica Britannica*, and *Monuments of Music and Music Literature in Facsimile*. Performers of modern music may indeed know of these great sources, but often people do not really become acquainted with them until they become involved in early music. As a modern trumpet player I was mainly familiar with the standard modern editions of music. Becoming aware of these editions allowed me to more fully explore various repertoires in much greater depth than I might otherwise have done. James Ladewig's series of Italian Instrumental Music can take its place among the great editions of music. The thirty-volume series is published in modern notation and presents over 600 pieces from thirty-seven publications of Italian instrumental ensemble music from the middle of the 16th century through the first three decades of the 17th century. The stated purpose of this series was to present scholars and performers with a sampling of publications of important composers. Such a series allows us to view the chronological development and subtle changes that occurred in this genre.

The four volumes listed above are sturdy, handsome, hardbound editions compiled from 17th-century sources. The type-face is large and easy to read and by the look and feel of these publications, they were made to last. Each volume contains a general introduction. Ladewig presents a general overview of the historical developments of Italian instrumental music, discussing pivotal forms such as the *ricercar*, *fantasia*, *canzona*, and dances of composers such as Willaert, Maschera, Bassano, and Gabrieli. He provides us with extremely thorough, critical, scholarly editions. Errors are corrected and carefully indicated. Editorial indications are kept to a minimum, thereby giving the reader an unhampered view of the music, but Ladewig does provide a helpful section with advice on performance practice and *musica ficta*. Each volume contains an essay on the particular composer, his music, and life, and also offers reproductions of both the title page and dedication page for each original print.

Stefano Bernardi (1580?-1636) was born in Verona and began his musical life as a boy chorister. He held several posts and became a leading musician in his home town where he became *maestro della musica* of Verona's Accademia Filarmonica. After 1624 Bernardi resided and worked in Salzburg. He is thought to have written the now-lost Mass for twelve choirs, performed for the consecration of the Salzburg Cathedral in 1628. The present edition contains fourteen compositions from two sources (1613 and 1615-16), written for four to six voices plus a *basso per l'organo* line. Ladewig points out that the terms "sonata," "sinfonia," and "canzona" were often used interchangeably during this period. Bernardi's

music is a case in point: the title page of his collection indicates *canzoni personare*, but within the volume individual pieces are called *sonata*. To further compound the confusion, one piece is called *Sonata sesta in sinfonia*. The *Sinfonia quinta concertata all' Epistoler* is of particular interest. Bernardi indicates that it is to be performed during Mass after the Epistle, and also gives us clues as to instrumentation. Ladewig conjectures that the indication for violins in mm. 25 and 38 implies that instruments other than strings are to perform the immediately preceding passages. This is very plausible. Also in this work the top two lines employ a trumpet-like fanfare duet with the entire ensemble coming in creating a trumpet ensemble effect. The upper lines often can be played on natural trumpets, but this is only in selected spots. Most of the writing is impossible for trumpets, and cornetti are likely the intended instruments.

Giovanni Domenico Rognoni Taeggio (?-1626) hailed from a musical family. His father, Riccardo Rognoni, and brother, Francesco Rognoni Taeggio, both wrote important diminution treatises. Giovanni Domenico did not devote much energy to that side of the musical art, but he was an organist, *maestro di cappella*, and active composer in Milan. The present volume represents his principal contribution to Italian instrumental music. It contains seventeen four-part canzonas and four eight-part works. The voices, as with all the other collections reviewed here, are perfect for a cornett-and-sackbut ensemble. Taeggio makes extensive use of the traditional dactylic rhythm (also known as "da-dada-da"). The double-choir eight-part works are textured, and are marvelous. Particularly elegant is the eight-part *La Porta: Exultate Deo*. The florid writing is reminiscent of the antiphonal works of Gabrieli. Following the common practice of the day, many of the titles of these works bear the names of important Italian families. The ranges are moderate, as is the technical level of the writing, thereby offering the performer a good vehicle for ornamentation.

Giovanni Battista Grillo (?-1622) was a Venetian composer who embraced the emerging style of Giovanni Gabrieli. He was Gabrieli's successor in the position of organist at the confraternity known as the Scuola Grande di San Rocco, and was in turn succeeded by Giovanni Picchi. He also served as first organist at San Marco. According to Ladewig, the only publication devoted entirely to Grillo's music is his *Sacri concentus ac symphoniae* (1618), from which these pieces are drawn. In addition to the eight instrumental canzonas and sonatas presented in this edition, the original collection from 1618 mainly contains polychoral motets. The instrumental compositions are seven- or eight-part double-choir works that also contain an additional basso continuo line. Several of these works, such as the *Sonata Seconda a 7*, contain fast and virtuosic lines in the top cantus and septimus parts, and resemble many of the written out ornamented lines of Bassano, dalla Casa, or Gabrieli. Two other works that seem to be influenced by Gabrieli are the beautiful *Canzon pian e forte* and the *Canzon in ecco*. While most of the florid writing is in the top parts, the bottom parts also have their share of challenging and expressive moments.

Pietro Lappi (1575-1630) composed sacred vocal music, with the one exception of the instrumental writing from his *Canzoni da suonare* of 1616. He spent most of his professional life as *maestro di cappella* at the church of San Maria delle Grazie in Brescia. Brescia was a great source of instrumental music during this period, and composers such as Maschera,

Antegnati, Bargnani, Canale, and Mortaro contributed to a vibrant instrumental style. Ladewig suggests that Lappi was strongly influenced by Monteverdi in that his works embody both the *prima* and *seconda prattiche*. The instrumental works presented in this edition certainly have an elegance that is often associated with Monteverdi. The breathtaking thirteen-part *Canzona vigesimaterza in organo* bears Monteverdi's name as an obvious tribute. While less virtuosic than some of the other works discussed here, they still are wonderful examples of early 17th-century instrumental writing. This edition contains twenty-three canzonas employing four to thirteen voices.

The music from this admirable series gives us a lifetime of Italian instrumental repertoire to play and study. The early-brass community owes James Ladewig a debt of thanks for the enormous task of selecting and editing this great series. Cornett-and-sackbut ensembles have at their service an entire genre ready for the taking. The music is easily playable by performers of even moderate skill and offers us many great works not previously published in modern editions.

One could quibble with a few minor points. Using treble and bass clefs instead of the original C clefs is probably a service to many players, but Ladewig often uses the octave treble clef for the bottom voice—a confusing practice for most who play the low parts. For some of the seven- and eight-part works, almost half of each page is blank. A slightly reduced format might have made it possible to print two systems of score on each page rather than just one, and might have brought the cost down somewhat. The nature of music in score forces the performer to photocopy, cut and paste, and create makeshift performance editions. But these are small problems and certainly are greatly overshadowed by the importance of these editions. We look forward to the appearance of further volumes in this series. In the meantime, we have some great music to experience.

Jeffrty Nussbaum

Discoursing Sweet Music: Brass Bands and Community Lift in Turn-of-the-Century Pennsylvania, by Kenneth Kreitner. Urbana and Chicago: University of Illinois Press, 1990. Music in American Life Series. xvi, 205 pages. ISBN 0-252-01661-0. \$22.50.

Undoubtedly the most common and significant musical ensemble throughout the United States during the years between the Mexican-American War and World War I was the amateur town band. In small-town America, these bands usually served as the only outlet for group instrumental music-making, and also occupied a central position in the cultural

life of their communities. During this epoch, these amateur bands provided enjoyment for the performers, entertainment for the community, and ceremonial significance for countless civic and social occasions. These town bands were virtually ubiquitous, for they played in parades, at baseball games, dances, picnics, and other civic and social occasions. In the author's opinion (p. 186),

The town band served at least in part as a kind of musical baseball team. Indeed, the parallels are striking. The band was a group of local young men, organized and in uniform, expert at a difficult task; it provided entertainment of a type that the whole town could enjoy; and it could go on the road, visiting other places and showing off the skill and enterprise of the home talent. When, for example, the Beach Lake band marched in the Memorial Day parade in Honesdale, the people of Beach Lake were certainly aware that, in some vague way, their quality of life and the worth of their community were on display.

While most band-related books that have been general surveys focus on professional ensembles and musicians, the author of *Discoursing Sweet Music: Brass Bands and Community Life in Turn-of-the-Century Pennsylvania* focuses on a different sphere. In this case study, Kenneth Kreitner (a Duke-educated musicologist now teaching at Memphis State University) concentrates on the bands of his home town, Honesdale, Pennsylvania, and surrounding Wayne County during the years 1897-1901. As Kreitner states (p. 3), "Wayne County will stand as entirely typical of the rural northeast at the turn of the century: it was an area with a thriving musical tradition, but not an especially noteworthy or distinguished one, and it happens to provide a useful contrast between these village bands and the bands of larger industrial towns. It is as good a place as any to begin." This amply documented monograph, based upon meticulous research at the Wayne County Historical Society, Smithsonian Institution, Library of Congress, National Archives, and elsewhere, as well as interviews with those expert in Pennsylvania history, provides an intimate glimpse at music-making in a typical American rural area in the years before World War I.

Countless Victorian-era picturesque quotations enliven Kreitner's text and provide a graphic flavor of those times. The most vivid commentator was William H. Ham, a Honesdale native whose reminiscences provide much unique information. His *Wayne County Herald* article of February 15, 1900, "Honesdale Fifty Years Ago," (quoted on pp. 23-24) is particularly vivid. Recalling the instruments of his youth, Ham described the copper "key bugle" [*sic*] as having "the true horn shape but it was covered all over with keys, looking like so many huge warts The base orpheclide [*sic*] was a collection of pot curves small and great, fastened along the sides of brass cylinders as big as a sewer pipe." French horns were identified as mid-range instruments "with a bell like a morning glory and an infinitude of twists and curls and loose crooks for change of keys, which were generally carried upon the arm of the player when not in use." Ham saved his most imaginative commentary for the trumpet and its players.

We must not forget the trumpet, which was also made in E⁶ and B⁶. The trumpet was the bane of all bandmen. No self-respecting man with a spark of music in his soul, or who otherwise stood well in the community would touch it. But when a band is organized, there are always a lot hanging around who will do anything to get into the 'band.' They will carry with pride and pound all day, a great fat drum, or they seem to see no disgrace in monkeying with the triangle or banging the cymbals. Such men, after the other instruments are assigned will accept with thanks the trumpet. Where the trumpet secures its tremendous and overpowering sound no one knows. It is a quiet, peaceable, rather pretty instrument, but every one who has once heard it gives it plenty of room. The band masters know it and dread it, and consequently fill its music up pretty well with rests. But it would not do to have the part all rests, so in the more noisy and triumphant passages the trumpet is sometimes given a chance. Whether the player wishes to make up for long time or is animated by a spirit of vengeance, no one but a trumpeter knows, but certain it is that when he begins the rest may as well stop. Its inventor, however, knew his business. It is well adapted to move frenzied soldiers on to desperate deeds. We cannot even recall the names of the trumpeters of our bands, which is another proof that they were not worth remembering.

Kreitner includes many other news accounts and concert reviews of Honesdale-area bands. Many of these offer examples of the local boosterism which was (and often still is) typical of many small-town newspapers. For examples, on pages 93-94, Kreitner cites the *Honesdale Citizen's* article on the Equinunk Cornet Band's second prize in a Susquehanna competition, an account which neglects to mention that only two bands competed. (The book's title derives from the phrase often utilized by journalists in describing these bands, which were "discoursing sweet music.")

Not everyone was thrilled with the advent of a new band at that time, as is evident in a statement in the *Honesdale Citizen* of December 3, 1896, about the founding of the Equinunk Band (reproduced on p. 81).

'It is good to be afflicted,' some one has said. Well, a sad chastening has struck our once quiet hamlet. An amateur brass band! May the Lord endue us with patience and resignation. Yet we would add to the litany this invocation, 'From amateur wind jammers and whackers of drums, base and ignoble, good Lord deliver us.'

Three weeks later, this commentator expressed an equally grim prognosis.

The catastrophe of horns, alluded to in our last, is yet heavy on our once quiet

hamlet. From every house here, wherein there is a boy over 14, there comes the agonized wail of a tortured horn. Sorrowing and tortured parents may not, like Job, curse the day wherein they were born, but they tear their hair and rave wildly. As aforesaid, it is a sad chastening.

Kreitner divides this enjoyable volume into ten chapters. Following the introductory chapter is a brief history of northeastern Pennsylvania, its geography, demographics, economics, and transportation systems. This data provides the backdrop in which its Indigenous musical organizations flourished. Particularly significant is the role of the railroads, which then permeated Wayne County, in the growth of its bands and orchestras. As Kreitner remarked (p. 12), "It is no coincidence that of the ten bands and orchestras I have been able to document between 1897 and 1901, only one, the Beach Lake band, came from a community more than two miles from a train station."

Three chapters are devoted to the bands and orchestras of Honesdale and the surrounding communities. The author chronicles each group active from their beginnings as early as 1829 through 1901, enumerating performance schedules and repertory. Extensive concert reviews and vivid photographs enrich Kreitner's narrative.

In chapter six, "Personnel," the author gives in-depth portraits of some of the musicians associated with these groups. As Kreitner observes (p. 132), "The town band remained a male province at least until the school band movement of the 1920s." He also details organizational aspects of these ensembles, and discusses the function of the conductor as instructor.

The most valuable portion of *Discoursing Sweet Music* for most readers of the *Historic Brass Society Journal* is chapter seven, wherein Kreitner details the transformation of the ideal band instrumentation throughout the 19th century. In the pre-valve era of the early 19th century, American bands included woodwinds, natural trumpets and horns, trombones, and keyed bugles and ophicleides. Adolphe Sax' perfection during the 1840s of a complete matching set of easy-to-play valved brasses, bass through soprano, was the most significant factor in the development, popularity, and survival of the brass band in America. By the 1860s, these purely "saxhorn bands" had evolved into "cornet bands" as E¹ and B⁶ cornets replaced soprano and contralto saxhorns to give the band's upper register more brilliance. Also at this time, the bass saxhorn evolved into three different instruments with differing functions: the tenor horn (for playing off-beats), the baritone (for prominent melodies and countermelodies), and the wide-bore B⁶ bass (which played the bass line). In the post-Civil War epoch, other instruments became standard in the "cornet band," among them the flugelhorn, larger bass instruments, and the trombone (both slide and valve versions). By the 1880s, many bands had added clarinets in B⁶ and E¹ and a piccolo (most often in D¹) to the brass and percussion complement, thus becoming "reed bands." Although the professional "concert bands" of Gilmore, Sousa, and others had flutes, harmony clarinets, saxophones, and double reeds, these instruments remained rare in amateur bands until the twentieth century. Shifting instrumentation trends are evident in Table 16 (p. 145), which details the

evolution of the ideal "Band of 12" as printed in thirteen publishers' and manufacturers catalogs from the 1850s to ca. 1919. The next table (p. 147), specifying instrumentation for six different Wayne County bands profiled in this study, shows that in practice, most amateur bands (then as now) were heavy on the soprano brasses and light on the tubas.

In the eighth chapter, Kreitner discusses the music played by these amateur groups. Marches, dance music, concert overtures, sentimental songs, and novelty tunes dominated their repertory, providing "naïve, popular uncomplicated music for musicians of modest gifts and an audience of simple tastes" (p. 171). Indeed, the flavor of an earlier, less-complex and yet more-prejudiced era is evident in such titles as *Colonel Roosevelt's March* (by O. R. Farrar), *Dance of the Do-funnies* (by Barclay Walker), *Heap Big Injun War Dance* (by George Southwell), *Jasper Jenkins de Cake Walk Coon* (by Henry P. Vogel and R. Recker), *Yankee Hash*, medley (by Miller). After examining much of this music (and reproducing the full score of the opening of E.F. Scholl's 1897 *Lehigh Valley March*), Kreitner speculates that these amateur groups played on about the level of today's typical junior-high band. However, the high tessitura of the typical solo E♭ cornet part often exceeds the capabilities of modern junior-high trumpeters.

In the penultimate chapter, "The Band and the Community," Kreitner synthesizes the importance of *these* town bands and orchestras of nearly a century ago, when homemade music was the only type available. Indeed "the band was not seen merely as a private organization for the enjoyment of its members, but as an ornament and a blessing to the community at large." (p. 174) The costs of equipping, training, and maintaining a band during this epoch are examined, as are the differing functions and social positions of bands and orchestras in that culture.

The tenth chapter, a brief "Epilogue," summarizes the fate of many of the examined groups. Several became extinct soon after 1901, while others were more long-lived. The Maple City band, revived in 1949, which was formative in the author's own musical development and which he later conducted, remains as the only survivor of those groups profiled.

Admittedly, none of these organizations stands out in the history of bands. However, Kreitner's enlightening monograph is more than just a tale of bands in northeastern Pennsylvania; it actually depicts small-town bands throughout America in the latter part of the 19th century. Scrupulously researched, well written, amply indexed, remarkably free of errors (factual and typographical), and a pleasure to read, Kreitner's volume is an essential source for understanding the thriving musical culture of an era when thousands of similar groups throughout the U. S. were *Discoursing Sweet Music*.

Craig B. Parker is Associate Professor of Music at Kansas State University in Manhattan, Kansas.

Italian Wind Bands: A Surviving Tradition in the Milltown of Pennsylvania, by Emma Scogna Rocco. New York and London: Garland Publishing, Inc., 1990. 284 pages. \$75.00. ISBN 0-8240-7429-7.

The invitation to review this work was intriguing because my family and I perform with a local Italian band in Cortland, New York. While my ethnic heritage is not Italian, we were welcomed to the Italian musical community as performers and over the years have identified strongly with the secular and sacred nature of the various festivals for which the band is the essential entertainment. The celebration of Saint Anthony's Day is an occasion that is particularly important to the musicians of our area. Many of the alumni of the band return (often from long distances) to perform with their fathers, sons, daughters, cousins, and old friends on this special festa. Stories relating to the traditions of the band are told and retold. Even the most ancient musicians seem to gather boundless energy to pursue a day of music that includes a morning serenade of the Italian neighborhood, a performance of several traditional Italian marches in front of Saint Anthony's Church after Mass, a parade, several parties, and a final concert that concludes the festival. Camaraderie runs high. The music is good. The food is magnificent.

All of this and more is described in Dr. Rocco's book. Even though she is writing about Italian bands in western Pennsylvania, the roots of this tradition comes from *Mezzogiorno* (southern Italy), which is the area of origin for the ancestors of the majority of our musicians. Rocco's study is a solid piece of ethnomusicology, centered in the musical tradition of Lawrence and Beaver Counties, detailing the histories of bands in New Castle, Mahoningtown, and Aliquippa, Pennsylvania. The work began as her PhD dissertation at the University of Pittsburgh (1986) and is now published as part of the Garland series "European Immigrants and American Society: A Collection of Studies and Dissertations." The most fascinating aspect of this study for me was the origins of the band traditions in Italy and the nature of the transformation of those traditions in the new world. The current repertoire of some of the Italian bands is a mixture of overtures, light classics, traditional Italian *marcie sinfoniche*, popular medleys, and American march music. Modern band musicians are familiar with Julius Fucik's (1872-1917) *Florentine March*, which is an example of the *marcia sinfonica* genre, but there are hundreds of lesser known and now out-of-print examples such as *Caderna (1921)* by D'Arcangelo, *Cieli azzurri (1922)* by Orlando, and *I diavoli rossi (1920)* by Rivela, that are fine Italian marches deserving modern editions. Some of the Italian bands in the first part of the century were afraid that their repertoire would be stolen by other competing ensembles and guarded their band books so that the parts could not be copied. For similar reasons, some of the best marches survive in untitled manuscript parts with no scores. Even today, pieces that are performed from "the old books" are listed only by number rather than title. Often the best-loved marches were memorized by the bandsmen and performed without printed parts as a point of pride and musicianship. On a recent outing with our Italian band, an elderly trumpeter colleague was given an incorrect part and I offered to share my music with him. He kindly waved my offer off, explaining that he had memorized the correct parts thirty years earlier and didn't need most of the music in his

folder. I listened carefully as we performed the selection for mistakes. He didn't make any. The lesson is: never underestimate the power of the oral tradition in music. It is particularly powerful when it is combined with a person's ethnicity or religion. In the case of Italian bands, we find both factors. The festa band was the Italian-American's link to the homeland and dates from the large Italian immigrations to America in the 1880s. The traditions remained strong until around World War II when changes in society and music forced a greater degree of acculturation toward the mainstream of American life. As new generations of Italian-Americans adopted English, simplified their names or Anglicized them, some customs changed or died out entirely. There remain communities where the traditions are kept and treasured. While the bands in Rocco's study show the signs of significant acculturation, they also can be seen as the standard-bearers of a proud tradition. Today, *stranieri* (or outsiders) are found in the bands, more American selections are included in the programs, and the influence of the church on these ensembles has lessened. One positive aspect of the change is that at least on special days such as the feasts of St. Anthony, San Rocco, and on secular holidays such as Columbus and Garibaldi day, those of us outside *la famiglia* are not restricted from enjoying the pleasures of being Italian.

Italian Wind Bands is divided into three major areas of study. Rocco devotes considerable space to customs and traditions that were transferred from Italy. A short, solid summary of the music of the traditional Italian bands follows, with a comparative analysis of march forms. The major portion of the work is devoted to specific bands in western Pennsylvania and a comparison of the way that each has developed under the patronage of local industries, Italian political societies, and the church. The question of how long the tradition of Italian bands will continue in Lawrence and Beaver Counties is answered by Rocco in a good Italian style; with another question: *Qui lo sai?* Who knows?

Italian Wind Bands is well written and obviously has been researched methodically. It will serve as a standard for future studies of Italian and other ethnic bands in the United States. But it is difficult to turn a dissertation into a book. For my taste, too much of the tone and style of a dissertation remain. In any case, Rocco has assembled a great deal of supplementary material contained in archives at the University of Pittsburgh for anyone interested in further study in this area or in continuing this line of research. Rocco is to be congratulated for providing us with a view of this rich musical tradition.

—Ralph Dudgeon

German Instrumental Music of the Late Middle Ages, by Keith Polk. Cambridge: Cambridge University Press, 1992. 288 pages. ISBN 0 521 385210. \$69.95.

The cultural and artistic history of a people often reveals more about a group than does a standard geo-political study. Keith Polk's recent book, *German Instrumental Music of the Late Middle Ages*, is a case in point. With his examination of a very focused area, German instrumental music from about 1350 to 1520, Polk very effectively manages to create a clear

historical image of Europe during a greater span of time than his title would suggest.

The book is comprised of seven chapters and deals with three main topics. The first area is concerned with the instruments of the time and their individual characteristics. The second area has to do with ensemble practice. This area is the main topic of the book, and Polk supports his ideas about ensemble instrumentation, performance practice, and other aspects of ensemble playing, by examining archival documents, theoretical works, eyewitness accounts, and iconographical sources, as well as by relying on his solid musical common sense. The third area—and in Polk's own words, the most speculative—concerns medieval performance practice. He masterfully examines the repertory, and theoretical guidelines to improvisation and embellishment techniques. This is one of his specialties. Since Polk's important work in his 1968 PhD dissertation, "Flemish Wind Bands in the Late Middle Ages," he has written many articles (of course, not unknown to readers of this Journal) that have helped illuminate our understanding of instrumental practice. This book incorporates many of Polk's views and sources of information in one useful volume.

The first chapter, "Germany and instrumental music in the late middle ages," is an overview giving information about ensembles, patronage, and primary sources of the period. The second chapter describes the nature of instruments in the soft consort. Here Polk's solid scholarship is very apparent. He cites the most useful historical sources, both iconographic and theoretical (Tinctoris being one of his favorites), and presents a clear understanding of the practical ranges and nature of soft instruments such as the lute, clavichord, virginal, harpsichord, bowed stringed instruments, harp, recorder, psaltery, and the hurdy-gurdy. Of course, the focus is on how these instruments appeared in the German speaking lands. One rather exotic and uncharacteristic pairing in the soft ensemble was that of lutes with a muted trombone. Polk cites document from Frankfurt in 1467 that describes such a combination.

Readers of HBS might be most interested in chapter three, "German loud music; the instruments and ensembles." Again, supported by an arsenal of archival, iconographic, and theoretical information, Polk fully explains the use of trumpets, slide trumpets, shawms, bagpipes, trombones, and wind bands of various kinds. Polk has also researched the lives of several important wind players such as members of the Schubinger and Nagel families. As is well known, there has been much vigorous debate concerning Renaissance slide trumpets. The argument concerning the development and use of this instrument is clearly and quite convincingly presented in this chapter. The reader is given a concise view of this perplexing topic. The historical transition to the double-slide trombone is given an equally effective explanation.

The fourth and fifth chapters deal with patrons in German courts and in German cities. Polk's expertise in archival documentation gives the reader a fuller understanding of the context in which this music was performed. Examination of noble patronage is extremely thorough. Particular attention is given to the artistic support of Maximilian I (1459-1519). Not only was his court graced with such musical luminaries as Issak and Hofhaimer, but wind-band musicians played an active role as well. During the later part of his reign Maximilian's musical entourage was constantly with him during his endless travels. Included in this group were not only the ubiquitous trumpet ensemble, but a wide range of

instrumentalists and singers. Surprisingly, women were part of the musical entourage. An interesting analysis is given of the famous series of woodcuts, the Triumph of Maximilian. A breakdown of the various combinations of instruments is detailed, and in some cases the instrumentalists are actually identified. Hans Burgkmair's wood cuts from 1518 portraying trumpeters and other wind players are among the most famous from this series. Polk warns that while these images are revealing, the information they give us concerning ensembles contains only a grain of truth. The ensembles are probably inflated in size.

Civic ensembles were an integral part of city and even village life in Germany. It is interestingly pointed out that most of these cities were not large at all, but most considered it important to support some sort of active music forces. The history of trumpet ensembles and the development and role of the *Stadtpeifer* is clearly presented. It is with town bands that the concept of public "concerts" first developed. While it has been widely known that during the Baroque period trumpeters were often the highest paid instrumentalists, it is interesting that payment records from this earlier period indicate that wind players were also well paid. They were mostly in the middle income range of the community and sometimes rose well above.

Chapter six is on the sources and written repertory of instrumental music. There are not many instrumental sources extant, but Polk gives a detailed account of several, including the Glogauer and Augsburg song books. Connection with this repertory and with Flemish works is given careful and thoughtful consideration. The debate rages on about what is actually instrumental music, what is vocal music, and when vocal music is appropriate for instrumental performance. Polk admits that while this remains a sticky area, examining the repertory that is known to be instrumental music might well help us in making judgments about less obvious works. This is solid advice.

Polk firmly believes that improvisation is central to the performance of this repertoire. The last chapter deals with this fascinating topic. While he claims that this chapter is not a "practical manual" of improvisation, it certainly is a very good first look at the possibilities. Citing works by theoreticians such as Tinctoris and Gaffurius, rules of counterpoint and ornamentation are carefully explained. Examples are given from the literature, and Polk offers the reader a glimpse into the musical world of the 15th century improvising *alta* band.

German Instrumental Music is a rare publication in that it combines solid and careful scholarship with an engaging and lively prose style. It is certainly "must" reading, not only for musicians interested in 15th-century German music, but also for anyone eager to learn more about Western civilization.

Jej5.ey Nussbaum

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 research into any aspect of brass instruments of the past. They may range chronologically from Antiquity and the Biblical period through the 19th century. The Journal also publishes English translations of important articles, treatises, methods, in-depth bibliographies, and reviews of material on early brass subjects. Articles submitted to the Journal will be read by at least two expert referees who will help decide whether the material is appropriate for publication. Contributors should aim for a concise, fluid, and easily readable style of writing and presentation. The HBS stands strongly behind the goal of clear, concise writing and reserves the right to edit submissions in order to achieve it.

2. The *HBS Newsletter* seeks material of a more informal and practical nature, but the HBS holds the same goal of clear, concise, writing for its Newsletter as it does for its Journal. Material appropriate for the Newsletter includes: interviews with leading people in the field, instrument collections, instrument making, performance techniques, organizing ensembles, reports on early brass instrument makers, news of the early brass field such as symposia, workshops, concerts, recordings, instrument collections, teaching activities, and reviews of early brass books, music publications, and recordings.

3. Authors submitting Journal articles should submit six copies of their article along with a 3.5 inch floppy disk in Macintosh, DOS, or in ASCII format. Authors submitting material for the HBS Newsletter should include 3 copies of their article along with a 5.25 inch floppy disk in IBM PC Microsoft Word or in ASCII. Authors from countries in which access to reproduction facilities is severely limited may submit a single copy.

4. Material should be double spaced on 8.5" X11" paper. 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*, 13th ed. (Chicago and London: University of Chicago Press, 1982).

5. Musical pitch names and designations should conform to the system given in the *Harvard Dictionary of Music*, 2nd ed. (Cambridge: Harvard University Press, 1977), p.679.

6. Upon acceptance of the article, authors will be assigned an editor who may suggest revisions based in part on the referee's 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. The HBS Newsletter is published in July and submissions are due March 1. The HBS Journal is published in December and submissions are due April 1.

8. Material should be sent to: The Historic Brass Society, 148 West 23rd Street #2A, New York, NY 10011 USA. FAX/TEL (212)627-3820, E-mail: jjn@research.att.com