

REVIEWS

The Trombone in the new MGG

Die Musik in Geschichte und Gegenwart, Allgemeine Enzyklopädie der Musik, begründet von Friedrich Blume, Zweite neubearbeitete Ausgabe, herausgegeben von Ludwig Finscher, 21 volumes, Bärenreiter (Kassel, etc.)/ Metzler (Stuttgart, Weimar) 1994-

Die Musik in Geschichte und Gegenwart (commonly known as MGG), edited by Friedrich Blume and published between 1949 and 1979, long served as the standard music encyclopedia in the German-speaking world. But Americans with even a smattering of German—or no German at all—frequently consulted it, particularly in the days before the appearance of *New Grove*, because of its thorough works-lists and bibliographies. It was inevitable that one day there would be a “new” MGG, and in 1994 the new volumes began to roll off the presses. The new MGG has been reorganized; technical and terminological articles are no longer interspersed with biographical articles, but appear in their own series of volumes. Now, it would be precipitous to judge an entire encyclopedia on the basis of just a single article, but readers of this Journal may wish to examine Christian Ahrens’ article on the trombone (Posaune, vol. 7, col. 1730-51) and draw their own conclusions.

The article begins promisingly with a section on the names of the instrument (col. 1731-32). We find here a discussion of the derivations of “trombone,” “sacquboute / sackbut,” and “posaune” with references to the ancient writings of Olivier de la Marche and Tinctoris as well as to the more recent work of Curt Sachs and Heinrich Bessler. At the end of this section, however, the problems begin. After stating Bessler’s view that the slide trombone was developed between 1421 and 1468 in Burgundy, Ahrens writes: “An indirect piece of evidence for Burgundy as the trombone’s place of origin is to be found in the woodcut series *The Triumph of Maximilian*, created ca. 1516, by Hans Burgkmair the Elder. The famous depiction of five trombonists and bombard (shawm) players, respectively, carries the title ‘Burgundian Pipers.’” An interesting thought, to be sure, but I was a bit irritated by the caption to Illustration 1 at the top of the same page: “Depiction of the Burgundian Pipers from *The Triumph of Maximilian* by Wilhelm Lieftrinck (woodcut 1526).” We thus have two artists and two dates for one illustration. The dates are easily explained: The woodcuts were engraved ca. 1516, and the first set of prints pulled from them in 1526. The artists pose more of a problem; Burgkmair was indeed one of the artists involved in the production of the *Triumph*, but the three plates showing the Burgundian Pipers are not among those attributed to him. Is Lieftrinck the artist then? No, he is known only as a woodcutter. Thus he may have been responsible for the engraving of these plates, but he was certainly not the artist who created the drawings upon which they were based. Strange. But why spend so much time on this one seemingly minor point? Four of the article’s six illustrations suffer from similar discrepancies between the text and the illustrations and/or their captions.

The second section of the article, devoted to the “construction and notation” of the trombone (col. 1733-35), begins with another discrepancy: “In principle, the trombone consists of only two parts (Ill. 3); the bell-section with the bell, and the slide . . . “ This is, however, not to be discerned from the all too scanty line-drawing in Illustration 3. There is no sign of a joint between the slide and bell sections. Moreover, some parts of the instrument mentioned in the text are either not labeled in the drawing (the tuning slide, for example) or receive an entirely different designation, e.g., the rather unusual term *Hauptrohr* (main pipe) instead of the more commonly used *Schallstück* (bell or bell-section), *Schalltrichter*, or *Stürze* (bell).

The confusion grows in the next paragraph: Ahrens gives here the ranges of bore and bell diameters usual today for alto trombones in F or E \flat , tenor and tenor-bass trombones in B \flat , and bass trombones in F. Bass trombone in F? Usual today? After the initial disbelief had settled, I had to admit that this designation was indeed correct; the instruments entrusted today with the bass trombone part in orchestras and bands are actually tenor-bass trombones, i.e., large-bore tenor trombones with F and sometimes also E \flat or D attachments. In the vernacular, the bass trombone in F is referred to today, incorrectly, as contrabass trombone in F. Now, if Ahrens were only consequent in his terminology. But, alas, he isn't. Illustration 4, purportedly showing a bass trombone in F, shows us, in fact, a Yamaha “bass trombone with two [dependent] valves” in B \flat /F/D.

In the next section of the article, jumping ahead for a moment, dealing with the “special models” contrabass and soprano trombones, Ahrens no longer employs the term “bass trombone in F,” but reverts to the incorrect “contrabass trombone in F,” also known as *cimbasso* (this too a misnomer). To distinguish this instrument from the true contrabass trombone in BB \flat (pitched an octave lower than the tenor), however, Ahrens introduces for it yet another term: “bass-contrabass trombone in F” (i.e. a “bass” trombone in F with E \flat and BB \flat or D and C attachments). So we now have four names for this one instrument: bass trombone in F, contrabass trombone in F, *cimbasso*, and bass-contrabass trombone in F. Ahrens also has difficulty in trying to describe how the trombone functions. (We are back in the section on “construction and notation” now.) “The most often employed tenor trombone is in B \flat , the lowest tone is BB \flat .” I think Ahrens is trying to demonstrate the overtone series using first position as an example. But “the pedal tones that lie below the fundamental are, however, only of limited use, . . . “ (Ah, the tones lower than the lowest tone! In first position?) “...so that the range that can be used musically without restrictions begins with the first overtone (B \flat).” (Yes, first position!) “It [the range] is, in contrast to that of lip-reed instruments with valves, completely chromatic from the beginning, since the fifth between B \flat and the third overtone (e \flat) can be filled in by using the slide.” Need I point out that the tone a fifth above B \flat is neither e \flat , nor the third overtone, but f and the second overtone? And that a valved instrument in B \flat , e.g., euphonium, has exactly the same chromatic capabilities between B \flat and f as a tenor trombone?

“The pedal tones (AA-EE) differ in timbre from the trombone's other tones and, in addition, can only be produced in slow tempo and with a corresponding time to get ready.” I'm not sure why the author does not consider the BB \flat in first position to be a

pedal tone, but as for the rest, I ran this past my friend Doug Yeo (bass trombonist of the Boston Symphony Orchestra). His comment: “A good player would not make the timbre of pedal tones any different than other notes. For instance, Ravel, in *Daphnis*, writes a full first-position arpeggio from pedal B \flat to high d—the pedal is in the second trombone, the rest is in the first; good players will make it sound like one player. . . . Slow tempo and a corresponding time to get ready? Any bass trombonist worth his salt can jump through registers (and the pedal register, too) easily.”

Ahrens devotes only a few lines to the constructional differences between the early and the modern trombones, completely ignoring the issue of the pitch of the early instruments (i.e., tenor trombone in A, alto trombone in D) and the change to B \flat and E \flat instruments, respectively, during the second half of the eighteenth century. The equally short treatment of trombone notation calls into question not only Ahrens’ familiarity with the early trombone repertoire but also with that of the twentieth century. His equation of the use of alto clef with the use of the alto trombone is just as false for the early Baroque as it is for twentieth-century Russian orchestral music, for example, where all three trombone parts (even the bass trombone) are sometimes notated in alto clef.

The third section of the article deals with the “special models”: the contrabass trombone and the soprano trombone (col. 1736-37). (The problems with the terminology of the contrabass trombone have already been mentioned.) Here too, we have a discrepancy between text and illustration: “Already Praetorius described a contrabass trombone (Ill. 6)...” The illustration again does not correspond to the instrument described in the text. Rather than the contrabass trombone from Praetorius’ *Syntagma musicum*, Illustration 6 shows a contrabass trombone from ca. 1905, which better represents the instruments discussed just one paragraph later.

In this section Ahrens also makes an interesting observation: “The number of composers who occasionally called for the contrabass trombone, or tacitly expected one without explicitly indicating it, is relatively small...” (Italics mine) A very small number indeed! What composer in his right mind, may I ask, would write a contrabass trombone part, not specify it as such, and still expect it to be played on the correct instrument? If the part does not specify contrabass trombone, how is the player to know—indeed, how does Ahrens know that this not-exactly-ubiquitous instrument is intended?

“Although alto, tenor, bass, and contrabass trombones have come down to us from the sixteenth and seventeenth centuries, soprano trombones from this period are completely lacking; the few surviving specimens originate mainly from the second half of the eighteenth century.” That Ahrens did not know of the soprano trombone from 1677 that recently turned up is understandable. He is, however, treading on very thin ice when he writes “soprano trombones were in fact built and used musically since the sixteenth century,” for there is absolutely no evidence to support this claim. He then breaks through the ice with, “Despite the fact that Schütz, among others, frequently wrote for a four-part trombone group that included the soprano trombone, its area of use was always very limited.” And a few lines further with, “For all that, Mozart still called for a soprano trombone in the Mass in C Minor, K. 427.” Ahrens is wrong on both counts. There are no trombone parts

by Schütz or any of his contemporaries that specify or require soprano trombone. Indeed, merely a handful of Schütz' "high" trombone parts even exceed the normal range for tenor trombone (E-a²) given by Praetorius, and then only by a whole or semi-tone. These parts would in any case have been much too low for soprano trombone, had the instrument even existed at the time. A look at the widely available facsimile edition of Mozart's C-Minor Mass would also have been to Ahrens' advantage. He would have seen there, in Mozart's own hand, trombone parts labeled *trombone 1mo*, *trombone 2do*, and *trombone 3tio* in alto, tenor, and bass clefs, respectively, and corresponding to the alto, tenor, and bass clefs. No soprano trombone here either!

In the section on the trombone's "history" that follows (col. 1737-49), Ahrens is on more solid ground, although here too, the text is peppered with errors, misconceptions, and uninformed statements. In column 1739, for example, we read: "J.S. Bach specified trombones in fourteen cantatas as well as in a motet; with one exception (BWV 21, before 1714), all were written in Leipzig." This statement is true, but within a trombone-related context actually quite false. BWV 21 was written prior to 1714, but its trombone parts were added only in 1723, during Bach's first year in Leipzig. In column 1741: "Only toward the end of the eighteenth century did the instrument again attain greater importance. Numerous concertos for trombone and orchestra were written, but the flowering of that genre lay in the nineteenth century." Does Ahrens really mean to imply that there are numerous eighteenth-century trombone concertos? Where are they, and by whom? Apart from a handful of serenade and divertimento movements with solo trombone, I know of only two eighteenth-century concertos that have come down to us (Albrechtsberger and Wagenseil, both cited by Ahrens) and of references to several more that have yet to turn up. But "numerous"? No, unfortunately not. Again in column 1741: "... Mozart employed trombones, and indeed, always three." And what about *Die Schuldigkeit des ersten Gebots* K. 35, with its single solo trombone? Or in column 1742: "Beethoven, who composed ... three *Aequale* for four trombones (Bruckner wrote an *Aequale* for three trombones in 1847), employed trombones only in the Fifth, Sixth, and Ninth Symphonies (1807/08, 1808, and 1811/12)." Bruckner, of course, wrote two *Aequale*, and the dates 1811/12 are those of Beethoven's Seventh Symphony, not the Ninth. This latter error is corrected a few lines later, but the correct date is coupled there with yet another piece of false information: "In the Ninth Symphony too (1822-1824), the trombones first enter in the finale . . ." But my score of the symphony calls for three trombones already in the second movement.

The bibliography (col. 1749-1751) seems to be fairly comprehensive, picking up with only a minimum of overlap where that of *MGG I* left off. It was disappointing, however, not to find the *Historic Brass Society Journal* listed among the topical journals (*Fachzeitschriften*), even though three of five trombone-related articles from its first five issues are included among the "individual studies." This is all the more disappointing in view of the fact that the much younger *Online Trombone Journal*, otherwise not represented in the bibliography, is listed there, albeit with an incorrectly spelled and long-since outdated URL.

The author of a dictionary article does not necessarily have to be someone who has done primary research on his/her subject, but he/she should have a thorough knowledge of

the topic. Ahrens obviously put in much effort into collecting the material for his article, and, in spite of everything, was able to present quite a bit of interesting information. It must be said, however, that the article is so fraught with errors as to cause the whole to be called into question. (In this regard, one really could have expected more diligence from the *MGG* editorial staff.) This is especially unfortunate since to the present day an adequate German-language account of the trombone and its history is lacking. *Hier wurde eine Chance vertan*. (A chance has been missed here.)

Howard Weiner

A Performer's Guide to Seventeenth-Century Music, edited by Stewart Carter. Early Music America Performer's Guides to Early Music. New York: Schirmer Books, 1997. ISBN: 0-02-870492-4. Price, \$42.00. 432 pages.

Imagine that you could enter a room in which you would find knowledgeable and sympathetic musicians ready to answer every question you had about your instrument and the best way to learn its repertory. Such an authoritative group inhabits this guide, for many of the scholar-practitioners who contributed to it have been active in the field of historical performance practice for several critical decades. The success of the early music program at Stanford University is in evidence; the general editor Stewart Carter as well as several contributors studied and/or taught there. The goal of that program—to further early-music performance as well as scholarship about it—is echoed in the fine results of the research presented. Because the performer seeks both scholarly and practical information when consulting this guide, the wide spectrum of offerings has something for everyone.

The fact that the book focuses specifically on the seventeenth century reflects a conscious decision on the part of the editor and his advisors to avoid the “rear-view-mirror” effect (p. 171) that can occur when the term “Baroque” comes into play, rendering as it does a consideration of the period as little more than a prelude to the first half of the eighteenth century. David Douglass describes this as a tendency to work backward from an admittedly “more familiar perspective” (p. 154). Carter presents the standard view of the century as “an awkward stepchild; the music was either overripe Lasso or incipient Bach” (p. xiii), a period that has too long been considered an historical backwater. He draws attention to the activity of such organizations as the recently-formed Society for Seventeenth-Century Music, which was created exactly for the purpose of concentrating on this period and addressing its particular scholarly and musical concerns. For numerous reasons—notably genre, instruments, tuning systems—the century merits a handbook all its own; moreover, in the parlance of the country to which the repertory owes most, the *seicento* stands as a distinct period in itself.

The scope of the century thus delimits the book, which has been organized in three sections that treat vocal, instrumental, and performance practice issues. Appearing early on in the volume is an article by soprano Sally Sanford that provides a table ordering the

vocal treatises spanning the century and charts a clear context from the outset (p. 4). The first section on vocal music issues sets the tone for the rest of the book, since many of the ensuing chapters stress the importance and influence of the singing voice as the ideal sound for instrumental music. Bruce Dickey suggests that the cornett and sackbut in particular came closest to imitating the human voice (p. 107).

The volume's smooth interface between the scholarly and the practical is one of its strongest features. As this review is intended to address the interests of the members of The Historic Brass Society, I begin with Bruce Dickey's chapter on the Cornett and Sackbut. His experience with the materials at hand is reflected in the attention that he pays to cultural context—his opening descriptions of the function of the cornett and sackbut ensemble—and practical matters, such as where to find instrument builders and what to ask from them, fingerings to use, articulation, and repertory. His description of the variety of instruments belonging to the cornett family makes one recall how important it is to consider the specificity of repertory and ensemble to a particular region. Dickey's deft treatment of theory, music history, and practice, as well as his suggestions for further research make this a particularly fine chapter.

Steven Plank takes a different approach in his chapter on the Trumpet and Horn, providing ample musical examples of works by Franceschini and Cazzati. His historical overview highlights the importance of the trumpet in celebrating royal occasions; that in France there were twenty-four *violons du roy* is nearly a commonplace, but that there were no less than thirty-six trumpets “employed to herald and represent the king's majesty” (p. 116) sounds forth less-known information from the outset of this entry. One enticing quotation about the enchantingly skillful soft dynamics of Johann Caspar Altenburg's trumpet playing appears midway through (p. 126), after several allusions to him and to his son. Because they were not formally introduced, I was left wanting to know more about them (but that was duly taken up in the next chapter). As for the horn, Plank says a consideration of the instrument in this period cannot go much further than its associations with the hunt as portrayed in the theater. The one page devoted to the instrument, however, contains useful information on a few works and milieux in which it was employed. We are reminded once again what a good idea it is to consider the seventeenth century separately from the next as, in this case, it reveals the novelty of this particular instrument.

Plank's article is well complemented by John Michael Cooper's chapter on Percussion and Timpani, in which the illustrations and use of the Altenburg sources are further explored; while the guide will not be read from cover to cover by most performers, I do suggest considering these two in close succession. Cooper moves between music-historical and practical information on the subject, providing a wealth of illustrative material that brings the subject to life. His illustrations of the instruments under discussion are both from the *Theatrum instrumentarum* of Praetorius's *Syntagma musicum*; in this illustration as well as in the comments that he cites from Mersenne (p. 137), one becomes aware of the exoticism of some members of the percussion family and their associations with what then was considered a “primitive” culture. Indeed, an incipient pre-ethnomusicological disdain for non-Western music can be sensed from both writers. Cooper makes use of

material from the succeeding centuries in order to challenge assumptions that performers have made in “original-instrument recordings”; for instance ruling out Berlioz’ claim (or organologists’ interpretations thereof) that he invented soft mallet covers as a justification for the “unreasonably harsh timpani timbre” found on those performances (p. 142). Cooper’s abundant use of well-labeled musical examples in his brief section on *Schlagmanieren* (“beating ornaments”) serves as a good summary of his expanded version on the subject that is forthcoming in *Early Music*.

While an American reading and playing public is clearly the destination of this book (Carter’s reference to “Generic State University” in the preface is one of the early signs), it is a shame that foreign languages were not more carefully handled. In the chapter on percussion, I found it difficult to read the German when capitalization rules were not respected, such as in the very subject of “schlagmanieren” (p. 146), a problem not at all encountered in the editing of Dickey’s article on the cornett and sackbut. Granted, here it was probably an editorial decision to make the prose uniform, but it remains a disservice to the original language. Likewise I noticed a lack of consistency in the use of Italian and French accents (pp. 191, 202-3, 217-18, 401-3), which our European colleagues will find troublesome (and it remains a challenge for us with our non-accented language to remember that the accents are an integral part of those languages). While on the whole original titles and quotations from foreign-language sources were given, occasionally I wished to consult the original when only the English was provided (pp. 117, 127). Clearly we must continue to develop a style that keeps pace with the increasingly global nature of musicology and performance.

In the foregoing I did not intend to discount the importance of this guide to the Collegium Musicum director, to whom it will prove indispensable (and indeed it was in that capacity that I discovered the series when I purchased Jeffery Kite-Powell’s first-rate predecessor to this guide at the Early Music America booth of the 1995 Boston Early Music Festival). Most of the writers have included useful information about practical matters regarding how to obtain the proper editions, where to go for instruments, or what to do if one does not have the required forces at hand. Contributors aimed this part of their chapters at varying levels of experience, one assuming little prior knowledge of approaches to early-music ensembles (pp. 46-52), while others opted for more adventuresome suggestions, such as that the “reconstruction of an entire liturgical service or secular festival offers a thrilling performance montage” (p. 59).

The General Bibliography in the endmatter mixes primary and secondary sources, a very helpful tool in that one can turn directly to one central location from the chapter and endnote references, as well as from the shorter, specialized bibliographies provided by some of the authors. Some thirty-five pages long, the Bibliography represents a formidable and highly useful document that in itself merits study time. But such a daunting compendium brings with it editorial challenges; for example, I found at first confusing the endnote citation format that distinguishes the Bibliography’s articles from books (roman versus italic). I must admit to having been a bit disoriented also when the preface sent me to the Bibliography to find Claude Palisca’s writings on the Doctrine of Affections only to find

him not there (p. xiv). Manuscripts or early prints listed without library sigla—Jacobilli or Lutij, for instance—are of limited use; of course the interested researcher could go to *R.I.S.M.*, but the goal of such a handbook is to have everything under one’s fingertips and the one-way references stop short of utility.

Herbert Myers’s chapters on Woodwinds, Tuning and Temperament, and Pitch and Transposition offer by far the most challenging and advanced reading of the guide, reflecting the long and distinguished career of this venerable scholar and player. In these packed and highly informative chapters, one must grapple with an issue that in itself sums up the near-impossibility of approaching anything resembling seventeenth-century musical “authenticity”: given the wide range of pitches and tuning systems then in use, in most cases the present economy does not support the individual particularities of the diverse national and regional pitch standards. Myers writes that “many readers will find all this information daunting in its implications for modern performance of seventeenth-century music” (p. 337). Indeed, we are constantly compromising about this most fundamental of considerations, establishing as we have an “early-music pitch” of convenience that is actually quite far off the mark. His survey of existing wind instruments reveals a great variety of pitches; the compromise pitch standard $a'=415$ (one half-step lower than modern concert pitch) actually was rarely used at the time. Myers’s closest specimen to approach that pitch is a flute at “ $a'=410$ (. . . about a semitone below $a'=440$)” (p. 74).

To those already familiar with *The Performer’s Guide to Renaissance Music*, Myers’ work will come as a welcome sequel (and he rightly points out that the early *seicento* still belongs to the “Renaissance,” another uneasy label with which we make do). Via the writings of Praetorius and Mersenne regarding the wind instrumentarium, he shows the striking advances in the construction of the recorder, flute, shawm and assorted reed instruments, the oboe, and the bassoon.

Like Myers, Dickey contributed more than one chapter to the guide and he returns with a thoughtful treatment of the subject of Ornamentation in Early-Seventeenth-Century Music, a period that has received the least attention in traditional studies of baroque music. His chief models include Virgiliano, Zacconi, and Bovicelli; his coverage is particularly good as it represents ornamentation rules and music in facsimile as well as in translation and instructive modern musical examples. I found it refreshing to read that “it is best to give up the term ‘vibrato’ and concentrate on the devices and the techniques used to produce all sorts of tone fluctuations” (p. 263), as he thereby shifts our focus away from the contentious term and toward a scientific explanation of the phenomenon and its applications.

George Houle’s “Meter and Tempo” chapter provides a good refresher on the development of mensural notation and its use in seventeenth-century music (and recalls the author’s larger study of the topic of a decade ago). He covers a great deal of far-ranging material and sources, fascinating in itself but at times hard to follow due to the lack of musical examples to complement the prose. The specificity with which he refers to measure numbers in particular pieces made me wonder if space limitations eliminated previous examples (p. 309); again, it would be handier for readers to find some of the music here than to track it down. But on the whole, Houle’s chapter is highly informative, bringing in considerations

of recent debates and research (p. 308) and making us aware of the relationship between time signatures and tempo words, the latter in “increasing use” throughout the century (p. 305). Musicians working on editions of music from the period will find useful his closing comments and convincing conclusion that it is only through “a full understanding of the notation” that “the music” will “shine forth as intended” (p. 315). Brass players may also want to consult some of the chapters that do not specifically address their instruments but do tangentially concern them, such as Barbara Coeyman and Stuart Cheney’s ensemble suggestions in publications by Italian composers (p. 181), or Douglass’ section on improvisation (pp. 166-67).

Now that we have explored the possibilities contained in my hypothetical room of scholar-practitioners, it is more than evident that this guide will prove valuable to those who are drawn to the music of this period and who wish to deepen their understanding and proficiency in interpreting it. *A Performer’s Guide to Seventeenth-Century Music* is most comprehensive, treating a great number of aspects in a limited space with the generous inclusion of musical examples both in facsimile and in modern notation, of illustrations, of thoroughgoing reference materials, of historical contextual information, of treatises, and of practical use. It is sure to help many to produce knowledgeable, convincing performances and recordings of both familiar and lesser-known repertoires.

Claire Fontijn

Modo per imparare a sonare di tromba (1638), by Girolamo Fantini. Edited by Igino Conforzi. (TIB 01) Tibicines: Music For Brass Series, Ut Orpheus Edizioni. Palazzo de’ Straszaroli, Piazza di Porta Ravengana, 1, Bologna I-40126 Italy. (1998) ISBN 88-8109-285-9. Price 40,000 Italian lire. 82 pages.

This urtext edition of the famous trumpet method edited by trumpeter and Fantini expert Igino Conforzi is a most welcome publication, particularly since Ed Tarr’s 1972 facsimile edition (Brass Press) is no longer available. Readers of this journal will be familiar with the fine articles Conforzi has written (*HBSJ* vols. 5 and 6, 1993 and 1994). He has based this current edition on extensive studies of all extant copies of the Fantini work. The result is an authoritative as well as very readable and attractive edition.

Conforzi provides extensive editorial notes that identify various errors and explain the variant readings in the extant copies, located in seven different libraries throughout Europe and the USA. Also included is a preface, in Italian and English, which contains a valuable essay on historical aspects of the method, biographical information on the great trumpeter, and performance practice suggestions. The dedication, letter to the reader, poems, and Fantini’s introduction and performance instructions appear, but only in the original Italian. While Conforzi refers to some of Fantini’s performance instructions in

his own introduction, a complete English translation of the text would have been helpful. English readers will need to refer to the 1975 translation by Ed Tarr (Brass Press). This is a minor point, since this fine edition makes one of the most important historical trumpet sources available once again. The musical notation is large and clear and the placement of Fantini's notated articulations is particularly helpful. The Fantini method is certainly a must for anyone interested in the trumpet or in 17th-century performance practice.

Jeffrey Nussbaum

Dizionario della musica italiana per banda e gruppi di fiati. Biografie dei compositori e catalogo delle opere dal 1800 ad oggi. Vol. II. [Dictionary of Italian Music for Band and Groups of Winds. Biographies of Composers and Catalog of Compositions from 1800 Until Today Vol. II], by Marino Anesa. Gazzaniga: the author, 1997. 520 pages. Obtainable from the author/publisher, Marino Anesa, Via Sandro Pertini, I-24025 Gazzaniga BG, Italy. Price 75.000 Italian Lire plus postage.

[Editor's Note: The following is a revised and abridged version by Rindaldo Pellizzari, of a review by Graziano Ballerini originally published in Italian in the January 1998 issue of I Fiati. We thank the editor of I Fiati, Susanna Persichilli, for her kind permission to print this review.]

In 1993 Marino Anesa published the first volume of this series, which covered the period from 1800 to 1945. Now he concludes his chronological survey, extending his research to the period after 1945 in this second volume. Fortunately, Anesa maintains the high standards of the first volume. A novelty of this book is the material concerning chamber compositions for winds. (There are no other Italian reference sources on this area.) Composers are listed alphabetically and a wide range of information is presented for each, including biographical information and a list of compositions, citing printed editions as well as manuscript sources and library locations. This dictionary is a precious resource for anyone interested in performing Italian wind music or in undertaking further research in this field. There is a fine historical essay on the development and of band music and the transition from the 19th century through the 20th century. There is also an extensive appendix containing some reproductions of scores for band. The index is quite detailed and the bibliography is a rich source of information.

Rindaldo Pellizzari

COMMUNICATIONS

Christopher Monk Biography

With the backing of the Monk family and the Christopher Monk workshops, Sue Smith plans to write a short biography of Christopher Monk. She would be glad to hear from anyone who knew him and who would be able to add something to his story. Write to Sue c/o 80 Vancouver Road, Forest Hill, London SE23 2AJ, or email sjs@geo.ed.ac.uk. If you would prefer to record your memories on tape, that's fine too. And if you have correspondence or photographs which you could donate or loan to the project, that would be marvellous. Please include a stamped addressed envelope for any items you want to have returned. Alternatively, as Sue is hoping to make a small archive of items relating to Christopher's life and work, you may prefer to place your materials there.

ERRATA FOR VOLUME 9

We apologize for two errors in Ross W. Duffin's article, "Backward Bells and Barrel Bells: Some Notes on the Early History of Loud Instruments, in *Historic Brass Society Journal* 9 (1997): 113-29. First, one sentence should be added to the end of endnote 8. For the sake of clarity, the entire endnote is reproduced below:

⁸See G.L. Remnant and M.D. Anderson, *A Catalogue of Misericords in Great Britain* (Oxford: Clarendon, 1969), pp. xxx, 169-72. The 1379 date had already appeared in J. Penderl-Brodhusrt, *Worcester, Malvern & Birmingham I (Cathedrals, Abbeys & Famous Churches*, ed. Gordon Home) (London, 1925), pp. 52-53. Some further uncertainty about these carvings arises because the misericords were removed, set aside, and reinstalled in the sixteenth century, and then again in the nineteenth century. Also, although the choir stalls were begun soon after the choir of Worcester Cathedral was completed, there is no way to know precisely when this particular misericord was carved. In a communication dated 12 December 1997, Adrian Lucas, organist of Worcester Cathedral, stated that authorities there believe the 1397 date to be correct.

Second, Figure 8, on p. 120 incorrectly duplicates Figure 7. The correct illustration follows. The caption, which is correct in volume 9, is reprinted below.



Figure 8

Barrel-bell instrument (detail) from the *Hours of Charles the Noble*, fol. 53v.

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 Microsoft Word® for Macintosh®, DOS, or Windows®, or in ASCII format. Authors submitting material for the HBS Newsletter should include 3 copies of their article along with a 3.5 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. Accompanying graphics such as photographs, line drawings, etc. must be submitted as camera-ready artwork. Musical examples must be either computer-typeset, engraved, or submitted as Finale® files on a 3.5 inch Macintosh or IBM-compatible disk. The number and size of graphics will be limited by our space requirements.

5. Material should be double spaced on 8.5" X 11" 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*, 14th ed. (Chicago and London: University of Chicago Press, 1993).

6. 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.

7. 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.

8. 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.

9. 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