

REVIEWS

Holger Eichhorn. *Gabrieli Tedesco: Rezeption und Überlieferung des Spätwerks von Giovanni Gabrieli in deutschen Quellen des 17. Jahrhunderts, mit einem Notenanhang teils erstmalig veröffentlichter Gabrieli-Werke*. Altenburg: Verlag Klaus-Jürgen Kamprad, 2006. ISBN-13: 978-3-930550-46-3. 328 pp. (including seven full scores on pp. 193–328). 170 x 240 mm. Price €39.80.

This is an important book. Its title could be rendered in English as follows: *Gabrieli the German: Reception and Transmission of Giovanni Gabrieli's Late Works in Seventeenth-Century German Sources*. Many readers of this periodical, as brass players, will have more than a superficial acquaintance with the instrumental and vocal works of Giovanni Gabrieli (1554/57–1612). They will also certainly be aware of the difference between his 1597 and 1615 publications and of the passionate musical language of Gabrieli's later works. Holger Eichhorn—cornetto-player, ensemble leader, and musicologist—shows that Gabrieli's posthumous reception was much stronger in Germany than in his native Italy, and that Heinrich Schütz was largely responsible for keeping alive the name of his erstwhile teacher.

The main sources of Gabrieli's music are as follows:

- *Concerti di Andrea et di Gio: Gabrieli ...* (Venice, 1587) (five motets)
- *Sacrae Symphoniae Ioannis Gabrielii ...* (Venice, 1597) (47 motets, 14 canzonas, and two sonatas, among them *Sonata pian e forte à 8*)
- *Canzoni per sonare con ogni sorte di stromenti ...* (Venice: Raverii, 1608) (six canzonas)
- *Symphoniae Sacrae Ioannis Gabrielii ... Liber Secundus ...* (Venice 1615, op. posth.) (32 motets)
- *Canzoni et Sonate del Signor Giovanni Gabrieli ...* (Venice 1615, op. posth.) (16 canzonas and five sonatas)
- Thirty-three further motets exist in manuscript sources—eight alone in Kassel's Murhard'sche Bibliothek—and printed anthologies
- To these can be added two anthologies, of 1589 and 1590, containing thirty-six madrigals. Some thirty-six keyboard works (*ricercars*, intonations, et al.) also survive.

Preliminary material (pp. 5–26) consists of a list of abbreviations, introductory remarks and acknowledgements, three endorsements, by Werner Braun, Michael Heinemann, and Nicolas Schalz, and preface.

In Chapter 1 (pp. 27–57) Eichhorn proposes twelve theses concerning the character and fascination of Gabrieli's tonal language. We are familiar with them from the jacket notes of a seminal CD that Eichhorn brought out with his Berlin ensemble, *Musikalische*

Compagney, in 1996 (cpo 999 454-2, recorded in October 1996) and from two articles in the German periodical *Concerto* (nos. 122 and 123) from 1997—all three entitled *Gabrieli Tedesco*. Some of Eichhorn's theses are: a gradual separation of vocal and instrumental idioms, the instrumental motifs in their turn subsequently influencing Gabrieli's vocal writing; polarization of the outer voices together with the emergence of the bass line as a foundation for the whole (with the *basso seguente* developing into a true *basso continuo*); dynamic differentiation; affective writing in general, including dissonance treatment, not only in vocal works; a breaking-down of the church modes in favor of major-minor tonalities, also brought about through dramatic pauses featuring mediant chord transplants, e.g. F–D or D–Bb; and finally, his personal treatment of sequence and modulation (a spectacular example being in Canzon VIII à 8 [1615], which in only four bars goes through the mediant modulation A–F and then by fifths, C–G–D–A–E–B!). A thorough discussion of the individual instrumental works of the 1615 collection rounds out the chapter.

Chapter 2 (pp. 59–83) deals with the “German” Gabrieli and the transmission of his works. It is often forgotten that Gabrieli's career began in Germany, with his study with Orlando di Lasso at the Munich court (1574–79). Towards the end of his life (1607–12), several German composers studied with him in Venice: besides Heinrich Schütz these were Gregor Aichinger, Christoph Cornet, Johann Grabbe, Gallus Guggumos, Paul Hornberger, Christoph Kegel, Christoph Klemsee, and Wilhelm Lichtlein. (There were also eight Danish and at least three Italian students.) Significantly, all of his Venetian publications were dedicated to (and paid for by) German personages: Jacob, Georg, Anton, Philipp, and Albert Fugger (Augsburg), Ernst von Mengersdorf (Bishop of Bamberg), Johannes Merck von Mindlheim (abbot of St. Afra and Ulrich), Duke Albert of Bavaria (Munich), and Georg Gruber (a Nuremberg businessman). Whereas of the seventy-eight printed collections containing his works, thirty-eight were published in Italy, twenty-five in Germany, and fifteen in the Netherlands, the balance swings heavily in favor of Germany with the 238 known manuscript sources: at least 129 survive in Germany, another twenty-four in Austria, but only twelve in Italy.

Chapter 3 (pp. 85–104) deals with the Kassel manuscripts mentioned above. They play a key role, not only because it seems that Schütz himself was at least partially responsible for their existence, but also because they contain several important works from Gabrieli's late period that otherwise would be lost. Why Kassel? Because Landgrave Moritz von Hessen, who resided there, was vitally interested in Gabrieli's art, even sending three of his most talented court musicians (including Schütz) to study with Gabrieli in Venice. Eichhorn's list of Gabrieli's works in Kassel corrects in two instances the otherwise magistral thematic catalogue by Richard Charteris (New York, 1996). To be sure, twenty of the twenty-eight vocal and instrumental pieces surviving there are copies from existing printed collections of 1590, 1597, 1612, and 1615 (a few with significant differences). Furthermore, in Eichhorn's opinion the *Ricercar re-fa-mi-don* [*sic*] attributed here to Gabrieli does not hold water on stylistic grounds. Six of the remaining eight motets and two twelve-part canzonas, however, are unique and of the highest quality.

(Six rather than eight, because two motets survive only as fragments.) Up till now they have hardly attracted the scholarly attention they merit, a deficit that Eichhorn remedies in detail. Of these pieces, it seems that Schütz brought the opulent motet *Dulcis Jesu à 20* (called *Sonata con voce* in the organ part) personally from Venice to Kassel by 1613 at the latest. Perhaps one of the reasons for previous scholarly neglect has to do with the large number of copyists' mistakes—or composer's audacities—in many of these pieces, the most problematic composition being *Hodie Christus a mortuis à 12*. Another is *Audite caeli à 12*, a work that leaves a somewhat unfinished impression; in addition, the bass part of Choir II and the continuo part for organ are missing and were plausibly reconstructed by Eichhorn. *Hic est filius dei à 18* contains many harmonic "rough edges" that previous editors have smoothed out; Eichhorn's edition (pp. 243–65) restores the original version, leaving decision-making up to future performers. In his opinion, these and many of the other pieces were still in *status nascendi* when one or the other of Gabrieli's students—principally Cornet and Kegel—made their copies. Furthermore, Eichhorn (pp. 105 and 117 [n.2]) finds these errors or misconceptions not radically different from the "astounding incompetence" perpetrated by Aluigi Grani and the Augustinian friar Taddeo dal Guasto, the well-meaning editors of the two posthumous 1615 publications. Besides wrong notes, he refers to the fact that all the partbooks of the motets are (incorrectly) fully texted, regardless of whether they are to be played by an instrument or sung. All the same, his and our thankfulness that these incomparable late works have been handed down to us at all vastly outweighs any reprimands. At this point it should be mentioned that Eichhorn has made a second CD with works of *Gabrieli Superiore*, featuring further pieces from manuscripts in Kassel and Nuremberg (Querstand no. VKJK 0019).

Chapter 4 (pp. 105–22) deals with problems of reception and transmission of Gabrieli's late works. Some of the difficulties with Grani and Taddeo are an unusual profusion of printer's errors and the lack of a *basso per l'organo* part. Further related problems are the existence of parallel but conflicting versions of one and the same piece without any evidence which one was authorized by the composer, and missing parts. Concerning wrong notes: on pp. 116 and 301, the last note of the second part from the top in bar 50, the dissonant *c''*—a *sixte ajoutée* which at first glance appears to be nothing more than a simple printer's error for *b'*—occurs not just this once but again and again in bars 51, 52, 53, 55, and 57, and at the very least must give us food for thought. With considerable justification Eichhorn also points out that a third version of Gabrieli's *Cantate Domino à 8* has been falsely attributed in modern times to Heinrich Schütz (even being assigned the work number SWV 463).

Particularly noteworthy is Chapter 5, which is also the longest (pp. 123–59), concerning Gabrieli's presence in the works of Heinrich Schütz. It was Alfred Einstein who first laid the finger on sixteenth- and seventeenth-century poets' love of citing others' striking motifs, particularly in madrigal texts. In music we have the same phenomenon. In the case of Gabrieli and Schütz such short citations can be quite direct and easily recognizable, or less direct but serving as the starting point for new motivic development, and so on. Eichhorn's musical examples nos. 30–42 show such takeovers, some more

literal than others. Schütz was also fascinated by certain striking rhythmic patterns of his teacher, which he often developed further.

On pages 161–90 we find a summary (*Nachwort*), a concise and useful list of Gabrieli's compositions (indicating all the clefs used in each individual work!), and an extensive bibliography.

Worth the price of the entire book is the appendix (pp. 191–328), with no fewer than seven full scores from the Kassel collection, including *Audite caeli* à 12, mentioned above. The others: *Dulcis Jesu* à 20 (called a *Sonata con Voce*), *Hic est filius Dei* à 18, *Deus in nomine tuo* à 8, *Surrexit / Ascendit Christus* à 12, *Hodie Christus* as *O gloriosa virgo*. Hopefully this contribution will generate more performances of these striking compositions.

If I were to find fault with the book in any way, it would be to say that it is sometimes noticeable that the individual chapters were compiled from earlier contributions, as the bibliography shows. A certain repetitiousness is the result, particularly in the footnotes. Stricter editing might have reduced the text by two or three percent. On the other hand, it is through repetition that the author drives his points home. (On the penultimate line of p. 114, the reference should be to musical example no. 28, not 41.)

I have saved for last a question concerning Heinrich Schütz. Did he not travel to Italy a second time in 1628–29, presumably to study with Monteverdi, stating that since his first visit fifteen years earlier “everything has changed and the music in use at princely banquets, comedies, ballets, and such productions has markedly improved”? What about Monteverdi's influence on Schütz? (In my opinion such influence is often overrated in scholarly publications, since it is not known whether Schütz and Monteverdi actually met.) Not only in Chapter 5 but throughout the entire book, Eichhorn's detailed observations of Gabrieli's innovations, well supported by musical examples, leaves no doubt that many of the striking harmonic and stylistic motifs in Schütz's works are actually prefigured in those of the older master, so that Gabrieli's influence was measurably greater than Monteverdi's. (See in particular his pp. 64–65, 79–80 [nn. 30–31], 127, 129–34, 137–38, and 165–66.) This is one of Eichhorn's goals with the present book: to bring Giovanni Gabrieli's influence on Schütz (and others) into our collective consciousness, so that he is no longer underrated by comparison with Monteverdi. To say that he has succeeded is an understatement.

Holger Eichhorn is not only a first-rate musician and scholar, he is also an excellent musical calligrapher. All the music examples and full scores were penned by him. Apropos scores: Eichhorn is a fervent believer in the original clefs, for it cannot be denied that they transmit valuable information on the distribution of parts among instruments (violins, cornetti, and many trombones) and voices, with the *claves signatae* of Michael Praetorius's *Syntagma musicum* III (1618) holding the key.

Edward H. Tarr

The Wind Band In and Around New York ca. 1830–1950: Essays Presented at the 26th Biennial Conference of the College Band Directors National Association New York, NY, February, 2005, edited by Frank J. Cipolla and Donald Hunsberger. New York, Alfred Publishing (formerly Warner Brothers Publishing), 2007. 136 pages, paperback, \$29.95 US ISBN 0-7390-3892-3 available from www.alfred.com

This book is the result of the work of the 2003–05 research committee of the College Band Directors National Association, chaired by Frank Cippola. It is a compilation of seven essays divided into the three categories: Early and Mid 19th Century Activity, Turn of the 20th Century, and The Goldman Era. The first essay, by George Foreman of Danville, Kentucky, recalls the career of Louis Jullien and takes a closer look at his American tour. The essay is well documented and contains eleven illustrations (mostly from the author's personal collection). Foreman separates fact from the considerable fiction that Jullien himself created in order to present himself as a larger-than-life figure to the public. The reader is led through a chronicle of Jullien's Paris years, his stay in London (1838–53), his American tour of 1853–54, and his return to London (1854–59). The essay concludes with what is the most interesting section for me: Foreman's analysis of Jullien's influence on P. S. Gilmore, the "Father of the American Concert Band," and his accounts of the revival Jullien-style concerts that graced New York in 1880, led by Rudolph Aronson.

The second essay in the nineteenth-century section is "New York Bands in the Nineteenth Century" by John Graziano of the Graduate Center, City University of New York. After a brief introduction that takes us up to the 1840s, he gives a decade-by-decade survey of the New York band scene, focusing on the Dodworths and their circle as well as Gotham's social milieu that created opportunities for full employment for a large number of bandmen in the 1860s and '70s. Graziano is a co-director of the Music in Gotham project that is researching every musical event in Manhattan between 1862 and 1876. This article seems to be prelude for what will hopefully be forthcoming major studies. In any case, Graziano provides a good overview of the role of bands and their social context in the city. For a related collection of engaging essays that cover more than just bands in New York's nineteenth century music scene, see *European Music and Musicians in New York City, 1840–1900*, edited by John Graziano (Rochester: University of Rochester Press, 2006; ISBN: 9781580462037).

The Turn of the Century section begins with a short (seven pages) but very interesting piece by Tim Brooks on "James Reese Europe and African American Bandleaders of the World War I Era," including sketches of Will Vodery (1885–1951), Tim Brymn (1881–1946), and Egbert Thompson (d. 1927). James Reese Europe founded the Clef Club in New York in 1910. It was a combination social club, booking agency, and union for black musicians. Clef Club concerts were held twice a year in large venues and featured a one-hundred-piece orchestra playing ragtime and syncopated music. In 1913 Europe made the leap across the racial barriers of the time to lead the orchestra for Vernon and Irene Castle, a white dance team that was the toast of Manhattan. This led to contracts

with the Victor Talking Machine Company and the first commercial recordings made by a black orchestra in the United States. Brooks compares their recording of *Too Much Mustard* with the Columbia recording of the same piece by the Prince's Band, an all-white ensemble. In 1916 the 15th New York National Guard Regiment (an all-African American unit) engaged Europe to lead its band for recruiting purposes. Europe did some recruiting of his own and put together a top-notch ensemble. In 1917 the U.S. entered the First World War and Lieutenant James R. Europe sailed for France with the renamed 369th Infantry and a very swinging band. Listen to the Pathé recordings of the "Hell Fighters' Band," recently released as a two-CD set, for an idea of the progressive and imaginative orchestrations and performances of this band. No doubt this article will whet your appetite to read Brooks's *Lost Sounds: Blacks and the Birth of the Recording Industry, 1890–1919* (Urbana: University of Illinois Press, 2004).

In "Charles Ives's Manhattan, Jonathan Elkus takes us on a walking tour of New York City, visiting the brownstones, the old Yale Club, Madison Square North, and the "Center of the Universe," Ives's first workplace in the offices of Mutual Life Insurance Company on the corners of Nassau, Liberty and Cedar. His own firm of Ives and Myrick was never far from this location. We visit the baseball fields in Central Park and the Polo Grounds. We see how the city and its music are reflected in Ives's work. The titles alone tell many of the stories—*Central Park in the Dark*, *Over the Pavements*, *Three Ragtime Dances*, *Yale-Princeton Football Game*. There are other less obvious connections that Elkus explores. *Charlie Rutlage* and *The Unanswered Question* are also from these "Poverty Flat" years. The *Second Symphony* (1910) was Ives's wedding present to Harmony Twitchell and it represents something romantic, orderly, and nostalgic. As Elkus says, "The Symphony testifies to Ives's uncommon ability as a composer and, as a man of character, affirms his Christianity (the Twitchells were devout) and his tenacity and his optimism." Elkus made the definitive edition of the *Second Symphony*, which corrected more than a thousand errors in the score that Leonard Bernstein offered to the public to mixed reviews in 1951. In 2000 the Nashville Orchestra performed, and recorded (for Nexos), Elkus's critical edition to a sold-out house, a standing ovation, and outstanding reviews at New York's Carnegie Hall. Also included on that concert was Elkus's edition of Ives's *Robert Browning Overture*. Elkus prepared both editions for the Charles Ives Society. Many of the other band works discussed here appear in modern editions by Elkus. In keeping with the theme of the collection, Elkus brings us back to band works from Ives's "Poverty Flat" years with "*Country Band*" *March* and *Overture and March "1776."* Elkus's interest in Ives's music began in the early 1960s, when he scored one of Ives's Yale marches, *A Son of a Gambolier*, for the first European tour of the Yale Concert Band. Pictures of Charlie Ives's New York from the 1890s and the turn-of-the-century round off the essay.

Laura Rexroth's article, "Duke Ellington and Percy Grainger: Black, Brown, and 'Blue-Eyed English,'" recounts and offers an analysis of an unlikely meeting and dialog between the two composers when the Duke and his band were guests in Grainger's "Music A" class at New York University on 25 October 1932. Irving Mills (Ellington's manager) organized the meeting. Ellington had been receiving favorable media attention, portraying

him as a “legitimate composer,” while Grainger had famously defended jazz in a 1924 article in *The Etude*, a response to an article in the previous issue entitled “Jazz Problem.” The actual meeting, however, showed that the two were far from being on the same page regarding the aesthetic intent of jazz as a genre. Rexroth discusses the common ground that the two men shared, such as pianistic virtuosity, dominant mother figures, a quest for experimentation, and a unique interpretation of rhythm in music. Both were instinctive composers. Both were revisionists. Both showed a keen interest in timbre, orchestration, and melody. Rexroth provides an interesting comparative analysis of Ellington’s *Creole Love Call* and Grainger’s *Lincolnshire Posy*. It is clear from the facsimiles of Grainger’s handwritten and typed lecture notes that he had a different take on music appreciation from the mainstream. His 17 January 1933 final exam for “Music A” would make my most intrepid students weak in the knees. As a matter of fact, I wonder what kind of grade Grainger would have given me on this test! Rexroth notes that Grainger’s lectures were not well attended, although the Ellington class was standing-room only. His statements, analogies, and remarks that today would be considered racist may have confused the students. One wonders if he would be on a tenure track in today’s academia.

Ronald Holtz’s “Edwin Franko Goldman and Erik Leidzén: Musical Partnership, 1933–1956” begins The Goldman Era section of the collection. If you are an American and have ever played in a high school, college, or civic band, you have played music composed or arranged by these men. The two met in 1930 and three years later began a partnership that lasted twenty-three years. Leidzén had a background in the Salvation Army and was already a skilled arranger. The author’s father, Richard Holtz, was the director of the New York Staff Band of the Salvation Army, so there are many family and professional ties to both the Goldman and Leidzén families. In 1935 Leidzén charged Goldman \$1.50 per page of band score for his services as arranger. We find interesting details, such as the reason there is no *Gnome* or *Samuel Goldenberg and Schmuyle* in the Goldman/Leidzén arrangement of Mussorgsky’s *Pictures at an Exhibition*. Their arrangements were graded according to their market. There were distinct differences in the products intended for professional bands, such as the Goldman Band, civic bands, or music intended for the public school market. Leidzén was also instrumental in restructuring the training programs for U. S military bands in the years following WWII. The Air Force Orchestra premiered Leidzén’s “Irish” Symphony in February of 1951. Other commissions from military bands followed. It is difficult to know, Where do Goldman’s compositions stop and Leidzén’s arrangements begin? The two men worked so closely that it hard to say, but Holtz offers some intriguing observations based on his extensive research. For those who have played and conducted this music, this essay may prove to be one of those light-bulb moments when one realizes what went into the amazing repertoire that this partnership created.

The book concludes with Paul R. Bryan Jr. and his “My Life in, around, and out of New York. . . .” This is the most informal of the essays, but college band directors will find it very interesting. Bryan was president of the College Band Directors National Association and was responsible for a number of important commissions for works by New Yorkers, such as Vittorio Giannini’s Symphony Number Three and Norman Dello Joio’s

Variants on a Mediaeval Tune. He provides a fascinating commentary on Jan Meyerowitz's ill-fated 1963 premiere of *Three Comments on War*. The piece was under-rehearsed and suffered from poorly prepared performance material. To make matters worse, Ingolf Dahl's *Sinfonietta* and Aaron Copland's *Emblems* were performed at the same CBDNA meeting. Lost in the shadows of these masterworks, Meyerowitz's piece remained largely unknown. Bryan makes a point that, as a work of a mature uncompromising composer, *Three Comments on War* is especially appropriate for programming in our time and deserves performances by serious conductors and bands everywhere.

This book will be of special interest to wind band conductors and band musicians. It brings a lot of wonderful background information to enrich the music with which many wind players grew up and still love. Each author is an authority in his/her field and any of the single essays are worth the price of the complete volume. The book is part of the Donald Hunsberger Wind Library series.

Ralph T. Dudgeon

Simon Rettelbach. *Trompeten, Hörner und Klarinetten in der in Frankfurt am Main überlieferten "ordentlichen Kirchenmusik" Georg Philipp Telemanns*. Tutzing: Hans Schneider, 2008 (in German). Vol. 35 of *Frankfurter Beiträge zur Musikwissenschaft*, edited by the Musicological Institute of the Johann Wolfgang Goethe University, Frankfurt am Main. ISBN 978-3-7952-1261-2), x and 282 pp., octavo, hard-bound, numerous indexes, illustrations, facsimiles and musical examples. Price in Germany €52.

The church music compositions by Telemann surviving in the Frankfurt University Library comprise no less than ten annual cycles (*Jahrgänge*), totaling about 800 works. Four cycles were composed between 1712 and 1721, during the composer's tenure there as city music director; the remaining six were sent by him to the city fathers, one every three years until 1757, as part of an agreement allowing him to remain a citizen of Frankfurt after departing to Hamburg for his final position as music director of the five main churches there.¹ They thus offer a valuable point of departure for primary research, which only now is gaining momentum.

Up until now scholars had to rely on Werner Menke's now outdated 1942 dissertation on Telemann's vocal works, which he supplemented more than forty years later with a two-volume thematic catalogue, Martin Ruhnke's thematic index of the instrumental works, and Joachim Schlichte's thematic catalogue of church music manuscripts in the Frankfurt University Library.² Since in Rettelbach's opinion these works lack a solid philological foundation and many subsequent publications are based on them,³ there is still much work to be done. The Magdeburg Telemann Center's numerous articles, dissertations, and music

editions;⁴ Maertens' study of the so-called Hamburg *Kapitänsmusik*;⁵ Poetzsch-Seban's study of Telemann's and Neumeister's collaboration;⁶ and the present dissertation are all welcome sources of information conforming to present-day musicological standards.

Rettelbach's book consists of eight main sections: 1) introduction (pp. 1–10), 2) discussion of the Frankfurt manuscripts, including chronology (11–33), 3) the instruments in question (trumpets, clarinets, horns) (34–87), 4) symbolism associated with these instruments (88–129), 5) their use in musical textures (recitatives, instrumental introductions, church tunes, choruses, and arias), with an excursion on the use of the timpani (130–90), 6) ornamentation (191–94), 7) the Frankfurt performers of these parts (195–221), plus a summary (222–24), bibliography (225–43), and last but certainly not least, 8) an extensive appendix listing all the manuscripts under discussion (244–82).

Whereas the main copyists who worked for J. S. Bach in Leipzig have been identified, this is not the case with Telemann. Five are known, but their accuracy in writing out parts from Telemann's autograph scores still remains to be studied. Another problem confronting modern scholars is the fact that all the Frankfurt cantata libretti were destroyed by Allied bombs in 1944. It is interesting that Telemann often organized his yearly cycles under a main theme, as if all seventy-two cantatas in a given cycle were to be considered as a single opus. At least the names "Sicilian cycle," "French cycle," and "concerto cycle"—which occur more than once—seem to have originated with the composer himself; other names are "first Lingen cycle" and "Harmonic Praise of God cycle" (my translations). Furthermore, Telemann often worked together with his librettists, first and foremost Erdmann Neumeister. Nevertheless, for various reasons it is often difficult to date the premieres and repeat performances of the works in certain cycles. Despite all these problems, Rettelbach is able to give a relatively accurate chronology of the various *Jahrgänge* between 1714–15 and 1741–42 on pp. 24–28 and especially in the detailed appendix. No libretti were found for the cycles in 1718–19, 1725–26, 1732–33, 1735–36, 1739–40, and 1740–41. Four further cycles are not datable at present.

Telemann writes similarly for trumpets, horns, and clarinets. Of the roughly 800 manuscripts, ninety-six cantatas contain authentic parts for the three instruments in question. Eight feature one trumpet; seventeen, two; forty-one, three; one, four; and another, five trumpets. (See below for their pitches.) Concerning the horn, four are for one, seventeen are for two, and one is for three; their parts are pitched in D, F, G, and one each in E \flat , A, and E.⁷ One cantata is for either two trumpets or two horns. Telemann composed for two clarinets—as early as 1721—in five cantatas.⁸ Rettelbach is the first to discuss all the clarinet parts located in the Frankfurt manuscripts.⁹ Two trumpets and two horns play in one cantata, while in two successive movements of another a clarinet and a horn perform together. As was usually the case with early clarinet parts, they conform to the harmonic series of a brass instrument in D, for which reason Rettelbach includes them in the present discussion. In ten manuscripts (three with horns and seven with trumpets) the brass instruments are listed only *se piace*. Mutes are called for six times (four with trumpets, two with horns), and the evidence suggests that at least in some cases they transposed upwards by only a half step, not a whole step. The parts for brass

are distributed unequally throughout the various cycles: whereas there are none at all in the Sicilian and Harmonic Praise of God cycles, the first Lingen cycle has more than any of the others. Besides, all but two of the twenty-four cantatas in this cycle are for three trumpets and timpani. There is a general tendency to call for trumpets and horns on the highest feast days of the liturgical year, even during the Passion season.

Rettelbach shows scholarly restraint in stating that it is impossible to identify the two *trombe da caccia* in F in Telemann's concerto TWV 51: F4, the last movement of which contains the supplementary remark that the parts could also be played on the *tromba ordinaria piccola*. He also refrains from passing judgement on the two instruments called *tromba selvatica* in E \flat in the concerto from Part Three of the *Tafelmusik* (TWV 54: Es1). These terms give information about the pitch, but not the construction of the instruments in question.

The vast majority of the trumpet parts in question are in D; only five are in C and three in E \flat . Unlike Bach and Handel, Telemann writes for trumpets in F rather frequently. Four manuscripts in Frankfurt mention this pitch: TVWV 7:14, Psalm 111, *Ich danke dem Herrn* (where it is called *clarino piccolo*); TVWV 1:704, New Year's cantata, *Gute Nacht, vergangnes Jahr* ("Trompetta ex F"); TVWV 1:1175, for first Advent 1714, *Nun komm der Heiden Heiland* ("Clarino piccolo ò Corno"); and TVWV 1:1421, for Easter, *Triumph! Denn mein Erlöser lebet* ("F-Trompetta").¹⁰ Furthermore, trumpets in this pitch can be found in the Hamburger *Kapitänsmusiken* and notably in the serenade *Deutschland grünt und blüht in Friede*, celebrating the birth of Grand Duke Leopold in 1716 (and ending the War of Spanish Succession), which survives in a manuscript located in Darmstadt (including a movement for no less than three F trumpets, here also called "clarino piccolo").¹¹

Rettelbach compiles all the existing evidence concerning the register of the horn parts in question, including—for the first time—an interesting chart mentioning trumpet and horn pitches, written in 1786 in Riga by Telemann's grandson Georg Michael Telemann.¹² From all the available evidence Rettelbach makes a case for D horn parts in at least some cases having been performed in the alto register, whereas E \flat horn parts were probably for an F horn crooked down a step. The range of three of Telemann's horn parts extends to *e'''* above high *c'''* (one for D horn, two for F horn), thus exceeding *d'''*, the highest note reached by J. S. Bach. These seem to have been composed in the narrow time frame between Christmas 1720 and Pentecost 1721, a period in which perhaps a particularly gifted horn player was available. In addition, Telemann's horn parts include the seventh partial of the harmonic series (*bb'*) more often than his trumpet parts.

Although in Rettelbach's opinion Telemann often employs the three instruments symbolically, using criteria established in the Bible, it is noteworthy that this is often not at all the case: in many cantatas there is no discernable connection between text and instrumentation. On the one hand we would expect trumpets with texts like *Gott fährt auf mit Jauchzen* (which we also know from J.S. Bach's BWV 43), but it is perhaps a surprise to find three trumpets and timpani in a cantata based on a text from the 23rd Psalm.

It is difficult to know the names of the performers of these works, because most of the relevant documents were destroyed in the Second World War. Rettelbach makes a good try, based on the sparse surviving sources (pp. 218–21). The few names he produces are to be found among the four *Rats- oder Stadttrompeter*, the tower musicians of the three main churches, and the *Hautboistencorps* of the Frankfurt military troops, as well as a few traveling virtuosos and—for the serenade from 1716 mentioned above—musicians from the nearby Darmstadt court with its seven or eight trumpeters.

As can be seen from this resume of the book's contents, Rettelbach discusses his topics thoroughly and accurately. The only minute point on which I would disagree is his statement (on p. 148, including footnote 53) that a trumpet is playing with a violin in the descant to the final chorale (No. 7) of Bach's Cantata BWV 12. It is not his fault that he thus took over the opinion of the editors of the *Neue Bach-Ausgabe*, but in fact the autograph score specifies no instrumentation at all for this chorale, and no separate trumpet part survives. In the opinion of both Uwe Wolf and myself (voiced in vol. 1 of our collection *Bach for Brass*, p. 10), the trumpeter was probably silent in the final chorale during the original Weimar performance on 22 April 1714 but may have doubled the soprano melody on a slide trumpet in the repeat performances in Leipzig from 15 August 1723 onwards.

To sum up, Rettelbach's book presents a carefully formulated, exhaustive treatment of the instruments in question, including frequent comparisons with contemporary compositions, notably by Bach, copiously illustrated with musical examples, many of them in facsimile. Highly recommended.

Edward H. Tarr

NOTES

¹ Telemann also sent copies to an earlier place of employment, Eisenach.

² Werner Menke, *Das Vokalwerk Georg Philipp Telemanns: Überlieferung und Zeitfolge* (Kassel: Bärenreiter, 1942); idem, *Thematisches Verzeichnis der Vokalwerke von Georg Philipp Telemann*, 2 vols. (Frankfurt am Main: Klostermann, vol. 1: 1982, ²1988, vol. 2: 1983, ²1995); Martin Ruhnke, *Georg Philipp Telemann: Thematisch-systematisches Verzeichnis seiner Werke... Instrumentalwerke* (Kassel: Bärenreiter, 1984–99); Joachim Schlichte, *Thematischer Katalog der kirchlichen Musikhandschriften des 17. und 18. Jahrhunderts in der Stadt- und Universitätsbibliothek Frankfurt am Main* (Frankfurt am Main: Klostermann, 1979).

³ Rettelbach describes the problem on pp. 11–12. It has mainly to do with the fact that Schlichte reorganized Telemann's manuscripts alphabetically, thus losing the overview. This problem unfortunately also applies to Matthew Cron and Don Smithers' comprehensive study, based mainly on secondary sources: *A Calendar and Comprehensive Source Catalogue of Georg Philipp Telemann's Vocal and Instrumental Music with Brass* (Tallahassee: International Trumpet Guild, 1995) (Special Supplement to the December 1995 *ITG Journal*).

⁴ Telemann was born in Magdeburg. See Rettelbach, p. 2, n. 6, for a comprehensive list of the Center's publications.

⁵ Willi Maertens, *Georg Philipp Telemanns sogenannte Hamburgische Kapitänsmusiken (1723–1765)*, Quellenkataloge zur Musikgeschichte 21 (Wilhelmshaven: Noetzel, Heinrichshofen-Bücher, 1988).

⁶ Ute Poetzsch-Seban, *Die Kirchenmusik von Georg Philipp Telemann und Erdmann Neumeister: Zur Geschichte der protestantischen Kirchenkantate in der ersten Hälfte des 18. Jahrhunderts*, Schriften zur mitteldeutschen Musikgeschichte 13 (Beeskow: ortus-musikverlag, 2006).

⁷ The horn in A was added later to TWV 1:239 by J.-B. Seibert, and the E horn is in an orchestral part that exists doubly, once in D and once in E major (TWV 1:157).

⁸ In addition, two more cantatas from 1711 and 1715 contain clarinet parts that were added in the 1720s by J.C. Seibert and J.B. König, as replacements for a horn and a cornettino, respectively. See Rettelbach's table on p. 59. The first known clarinet parts appeared in a publication by Estienne Roger (Amsterdam) between 1712 and 1715. Telemann was thus one of the earliest to write for this new-fangled instrument.

⁹ On p. 56–57, with note 87, he mentions the work of preceding researchers such as Rice, Becker, Kroll, and Koch.

¹⁰ In this last cantata, however, the trumpet parts were not written by Telemann. They were added later by one of his successors, J.B. König.

¹¹ Otherwise, the trumpet parts in this work are in D.

¹² See the discussion on pp. 81–82. Georg Michael Telemann (1748–1831), who became church music director in Riga in 1773, distinguished himself less as a composer than by frequently performing works of his grandfather's. His chart—written on 14 July and mentioning trumpets and horns in C, D, and E \flat and horns in F and G—can be seen on p. 278. He notated the pitch reservoirs of the instruments in C, D, and E \flat in the treble clef and those in F and G in bass clef, a convention of the time. He does not stipulate whether or not horns play an octave below trumpets. Concerning F trumpets, he writes (my translation): “F trumpets are very short instruments that are not to be had here” (i. e. in Riga).

Edward H. Tarr and Bruce Dickey. *Bläserartikulation in der Alten Musik: Eine kommentierte Quellensammlung = Articulation in Early Wind Music: A Source Book with Commentary*. Pratica musicale 8. Winterthur, Switzerland: Amadeus Verlag, 2007. 272 pages. ISBN 978-3-905786-02-8. Price €96.

Finally! In the summer of 1977 this reviewer participated in the Baroque Brass Master Class given by Edward Tarr and Bruce Dickey at Indiana University. Besides a great deal of music making, the master class also included study sessions in which many of the sources and translations found in the present *Source Book* served as the subject matter of extended discussions. At that time Tarr and Dickey had already collected and translated a dozen sources, a publisher had already been lined up, and publication was seemingly just beyond the horizon. A bit over a year later, motivated by the experience of the master class, I moved to Basel, Switzerland, to begin studies at the Schola Cantorum Basiliensis (SCB), where Tarr and Dickey were on the faculty. By this time the number of sources had grown to seventeen and the book had a preface dated 1 January 1978 (photocopy in my collection). At the SCB, too, the articulation sources were discussed in courses on

performance practice, and at least at first the book's publication still appeared imminent. But then the project seemed to lose steam, and the publisher jumped ship. During the ensuing decades, I would occasionally run into the one author with the typescript under his arm on his way to meet the other to discuss the revival of the project, but nothing ever seemed to come of it. (The three dates—1992, 2002, and 2005—under the Preface also bear witness to this fitful gestation.) Then at long last, *Articulation in Early Wind Music: A Source Book with Commentary* appeared in print in 2007 as the eighth volume of the SCB's *Pratica musicale* series.

The *Source Book* presents in chronological order the sections dealing with articulation from some thirty-one historical sources, both printed and manuscript. Unchanged since at least 1977 are the chronological parameters, with Sylvestro Ganassi's *Fontegara* of 1535 as the earliest source and Johann Ernst Altenburg's *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst* of 1795, the latest (although according to the 1978 preface, a second volume extending into the nineteenth century was envisioned). With several exceptions (see below), each source appears in facsimile and, where appropriate, in English and/or German translation. The English translations of the German, Italian, and French sources were done by Tarr and Dickey, with help from Petra Leonards for the one Latin source (Cardano). The German translations, added later at the request of the Swiss publisher, were ably made by Tarr with the assistance of editorial coordinator Angelika Moths.

The authors' intention, stated in the preface, was to have the original documents in facsimile on the left-hand pages and the corresponding translations and transcriptions on the facing right-hand pages. The layout editors, however, frequently disregarded this precept, sometimes placing the facsimiles on the upper half of the page and the translations underneath, which nevertheless allows for direct comparison of the translations with the source texts; however, in at least two cases a facsimile is found on a right-hand page and its translation overleaf (pp. 83–84 and 249–50), and in another, the facsimiles and translations/transcriptions are somewhat jumbled together (pp. 46–49). Moreover, four German sources originally printed in Gothic typeface—Agricola (1545), Quantz (1752), Tromlitz (1791), and Altenburg (1795)—are presented in diplomatic transcriptions for ease of reading, as is an English source, *Dr. Arnold's New Instructions for the German Flute* (ca. 1787) by Samuel Arnold. The title pages of these five sources, as well as many of the musical examples from them, are however provided in facsimile. All the facsimiles are cleanly printed and eminently legible; where only part of a facsimile page deals with articulation, the non-relevant sections are grayed out, thus highlighting the pertinent text or music, yet preserving the context.

In spite of Tarr's and Dickey's respective roles in the revival of the early trumpet and cornett, the sources included in this book are not limited to those concerning these two instruments. In fact, the largest group of sources consists of tutors and treatises for the transverse flute: thirteen items, all from the eighteenth century; only four relate to the trumpet: Bendinelli (*Volume di tutta l'arte della trombetta*, 1614), Mersenne (*Harmonie universelle*, 1636), Fantini (*Modo per imparare a sonare di tromba*, 1638), and Altenburg

(*Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst*, 1795); seven mention or deal with the cornett: Agricola (*Musica instrumentalis deudsch*, 1545), Cardano (*De musica*, ca. 1546), Dalla Casa (*Il vero modo di diminuir*, 1584), Artusi (*L'Artusi overo delle imperfettioni della moderna musica*, 1600), Rognoni Taeggio (*Selva di varii passaggi*, 1620), Mersenne (1636), and Bismantova (*Compendio musicale*, 1677); one is devoted to the horn, albeit in the context of the hunt, not art music: Laquement and Chrestien (*Recueil de pièces de viole en musique et en tablature*, 1666); and one refers only in passing to the trombone: Artusi (1600).

It is conceivable that the predominance of non-brass sources in the *Source Book* might put off many brass players from investing in it, but I submit that it is exactly this wealth of “other” sources that makes it particularly valuable for brass players. Although not something that a brass player would normally go out of his/her way to consult, the woodwind methods excerpted in this volume help to put the “brass” sources into perspective and also fill in the gaps between them. A trumpet player who knows his Fantini and Altenburg, for example, is not going to get much help from them when confronted with the music of Rameau or Charpentier, but could glean information about appropriate articulations from, say, the oboe method of Freillon Poncein (*La véritable manière d'apprendre à jouer en perfection du haut-bois*, 1700) or the flute methods of Hotteterre (*Principes de la flute traversière*, 1707) and Corrette (*Méthode pour apprendre aisément à jouer de la flute traversière*, 1735).

A valuable resource is the excellently written Preface, in which Tarr and Dickey lucidly explain the relationship between phonetics and wind articulation and place the sources into their respective historical contexts. Separate sections of the Preface are devoted to the “Sixteenth-Century North Italian Wind School,” including comparisons of the various articulation syllables found in the Italian sources, and to the “Eighteenth Century” with its abundance of woodwind tutors.

Despite the obvious care that went into the preparation of this book, a small number of errors and typos remained undetected by the proofreaders. It is not necessary to go into detail here, since the few mistakes in the transcription of the musical examples will be evident to those studying the facsimiles, and also since the translations, as far as I could determine, are free of errors. Moreover, a revised version of the Errata that came with the review copy is available online at: http://tarr-online.de/publikationen_ed_en.htm#fnote.

Articulation in Early Wind Music: A Source Book with Commentary represents an important resource for any serious student of early wind-instrument performance and cannot be recommended highly enough.

Howard Weiner

GUIDELINES FOR CONTRIBUTORS

The Historic Brass Society invites submissions of articles for its annual *HBS Newsletter* and annual *HBS Journal*.

1. The HBS publishes articles based on any aspect of brass instruments of the past—from antiquity through the twentieth century and representing cultivated, vernacular, and non-western traditions. The *Journal* also publishes English translations of significant primary sources that shed light on brass instruments and their use, and it includes in-depth bibliographies and reviews. Most articles in the *Journal* are between 4000 and 6000 words long; shorter submissions (including brief reports of discoveries) are always encouraged, and longer ones may be considered as the subject and treatment warrant. Articles submitted to the *Journal* will be read by at least two expert referees who will advise the Editor and Editorial Board on acceptance or rejection. Contributors should aim for a concise, fluid style of English presentation that will be accessible to a broad audience of academics, performers, and interested amateurs. The HBS reserves the right to edit submissions for style and may return them to the author for extensive revision or retranslation.

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