

REVIEWS

John F. Bienarz, *I Was Detailed the Regimental Band: How the Music Continued after 1862: A Compendium of Civil War Brass Bands from New England*, Volume One: *Massachusetts*. ed. Steven Stearns, with Rebecca Caldwell and Rebecca Doucette (South China, Maine: Sam Teddy Publishing, 2012). 524 pages, ISBN 978-1-935573-54-8.

John F. Bienarz, *I Was Detailed the Regimental Band: How the Music Continued after 1862: A Compendium of Civil War Brass Bands from New England*, Volume Two: *New Hampshire & Vermont*. ed. Steven Stearns, with Rebecca Caldwell and Rebecca Doucette (South China, Maine: Sam Teddy Publishing, 2014). 618 pages, ISBN 978-1-935573-83-8.

[Note: The publisher of these volumes has since ceased operations.]

What happens when a New Hampshire police officer with a passion for Civil War brass band music retires? In the case of John Bienarz, he takes his twenty years of investigative experience and a dogged determination to get to verifiable answers and turns them toward answering a question that enthusiasts and scholars alike could never quite answer convincingly: what happened to the regimental bands of the Union Army after 1862? The mustering out of the bands in late 1862 is well documented (War Dept. Gen. Order 91), but most sources simply reiterate the Army prescriptions regarding the optional creation of brigade bands. Most histories simply end there, owing to the lack of any evidence that very many brigades actually did this. This should not be surprising considering how flexible brigade structures were. Leadership changed rather frequently and regiments were being constantly transferred, creating a real challenge for brigade historians. Finding a brigade band in all this confusion can deter even the most determined researcher. Regimental historians, however, have left tantalizing clues that regimental bands never really disappeared. These histories frequently make references such as “our band struck up a patriotic air” at a time when the regiment was nowhere near brigade headquarters. As Bienarz so aptly states, “Then, as now, commanders found ways to circumvent the laws, orders, and rules.... They knew the ropes.” (vols. 1–2, p. v) So it seems the officers of regiments pooled their resources to reconstitute their beloved bands by using existing Army rules that allowed them to assign a few privates from each company to specific work “details,” one of which seems to have been the regimental band. In many cases, new musicians were recruited or veteran bandsmen reenlisted or transferred to existing companies in the regiment. These musicians were simply detailed to band duty, and as a result, organized bands do not show up on regimental roles at the end of the war. Their supplemental pay, however, is usually recorded in the regimental monthly “returns.” For the seasoned police investigator, working with these types of peripheral sources is an expected part of the job.

Although he includes the few documented brigade bands of the Union Army, Bienarz's work focuses on bringing to light and telling the stories of the New England regimental bands that officially did not exist. This is a monumental and extremely valuable effort that will no doubt prompt further research into these bands and their musicians. To date, he has discovered sixty unofficial New England regimental bands, bringing the number of these groups to 125, when the officially sanctioned (through political connections and other loopholes) bands are taken into account. The sheer amount of research displayed in these two (so far) volumes is impressive. Years of combing through pension records, local news sources, regimental histories, diaries, and letters (when available), have yielded a bountiful harvest.

Bienarz organizes the volumes by regiment, presenting basic information about the regiment before offering details about both the early war band and its successor. Important personalities, such as bandleader/composers and famous performers, are appropriately summarized, since as he states in his introduction, his focus is on the untold stories of those musicians who served as privates, rather than official musicians. This effort, of course, could be greatly improved had more bandsmen kept and preserved diaries and letters. Most of the reports of the bands' activities, then, come from other soldiers whose affection for the musicians is clearly evident. One such relation, penned by a soldier in the 4th New Hampshire Volunteer Infantry, relates an event that underscores the morale-building nature of military musicians. The scene is just after the horrors of the Battle of Cold Harbor (1864), one of the bloodiest days of the war for the Union side, a time when supposedly there were no regimental bands.

During our being here in the trenches, while a parley under a flag of truce was going on, one day our regimental band came up into the trenches and played an air. The shooting immediately ceased and a rebel band then played the Marseillaise Hymn and the rebels jumped up on their works and cheered. Then our band played "America" just the best they could and our men jumped up and cheered. Then their band played "The Bonnie Blue Flag," and after a loud cheering from them, ours played "Yankee Doodle," and we cheered. Then snap went a sharpshooter, and another, and another, and then it was war again all along the line. (v. 2, p. 144)

Included in the entries are excerpts from all the sources he has collected, giving the reader a sense of what these men did and the effects of the war on their lives after the hostilities ended. He even identifies at least one Navy band that served on the U.S.S. *Ohio*—yet another potentially rich area of investigation. The amount of information in each entry is understandably uneven, due to the vagaries of records preservation, the prestige of the regiment and its band, and how active the regimental historians were after the war. In the end, the information contained in these volumes is invaluable and a wonderful summary of mountains of research.

Bienarz's prose is clear and enjoyable to read (especially when you can imagine it in his heavy New Hampshire accent), and the stories offer a real window into the lives of musicians who served their cause over 150 years ago. It is a set that any Civil War enthusiast or nineteenth-century brass historian will find valuable and enjoyable. My hope is that the author will extend his work beyond New England, but for now, Bienarz deserves an enthusiastic "huzzah!" for this work.

Michael O'Connor



Anneke Scott, *Natural Horn, An Introduction*, Volume 1 of the *Historical Horns Handbook* series. London: Plumstead Peculiar Press, 2019. 276 pages. ISBN: 978-1-9161561-0-4. www.plumstead-peculiars.com. Also available from www.juneemersonwindmusic.com. £48.95.

Anneke Scott is one of the leading performers of historical horns in the world, so when she speaks on the subject of natural horn, one should listen. Her new book series “seeks to share the great wealth of inspiring sources from over three hundred years of horn playing with players of all levels ... [drawing] upon her experience as an internationally renowned performer, teacher and researcher to lead horn players through the history and performance practice of the instrument.” (annekescott.com)

Dedicated to Claude Maury, “who is all to blame” for her interest in the natural horn, Volume I is a “300-page book [that] guides horn players through the basics of natural horn playing, beginning with practicalities such as purchasing and maintaining instruments, selecting mouthpieces and even how to hold the instrument.” Each chapter introduces not only concepts and practical information, but primary source material or “guides,” in the form of descriptions and examples from eminent players and teachers from horn history. The sources used were mostly published between the French Revolution (1780s) and World War I (1919).

The book is laid out in two large parts. Part One covers “the basics”: choosing a natural horn; mouthpieces; holding the instrument; connecting crooks, notation, and transposition; maintenance and extracting water; and an introduction to the sources. The section on choosing a natural horn is good summary of the types of horns used (orchestral horns and cor solo) as well as the kinds of instruments that are available today for use and learning—using what you have (using hand technique on a modern valved instrument), converted “valvectomy” horns, budget natural horns, high quality replicas, original instruments—and the pros and cons of each. There is a good collection of instrument makers mentioned as examples of each, and frank assessments

of advantages and disadvantages of each kind of instrument. I am glad she mentions modern makers who make natural horns that are not based on historical models, especially ones that are honest about it. Her advice on how to approach and evaluate original instruments shows deep practical experience and reflection.

Scott's section on mouthpieces reminds us how personal they are, what historical evidence we have about them (e.g., drawings in method books), high horn/low horn differences, descriptions and advantages of original mouthpieces (timbre and flexibility), current options, and recommendations. I also appreciate the section on holding the instrument, including the similarities to holding modern instruments, aspects to consider (e.g., not holding the instrument in such a way that a crook might come loose), and a reminder that the hand holding the instrument should first and foremost allow the other hand in the bell to move freely. Her section on "What you see is not necessarily what you get" consists of general observations on crooks, notated pitches and resulting concert pitches, including encouragement to make sure the horn and the part match, whenever possible, so the characteristic sounds of the notes on that crook are maintained. The section on maintenance is also well received, with options and reminders regarding emptying water from the crooks and the horn corpus. Finally, Scott's general overview of the sources consulted as well as how to find or search for them for further study provides further legitimacy to what is presented.

Part Two, "Introducing the Notes," includes sections on open harmonics, tones and semitones, and notes outside of the harmonic series, treated individually (top F; F#, A, and B in the treble staff; D below the staff, F and C# in the staff; Bb in the staff, top F# and A; Eb and Ab; notes below middle C; notes above the staff). Each section for individual notes contains explanations of how to produce them, comments about them from historical sources and authors, exercises with and without accompaniments, sample duos, trios, and quartets, and occasional orchestral excerpts or short whole pieces providing examples of the notes described.

The section on open harmonics offers thirty-seven pages that cover a full range of issues, reasons, and resources for practicing them, including descriptions of the various crooks, some excerpts that use only open harmonics (Wagner, Beethoven, Verdi), advice on practicing with a drone or basso continuo, basic historical terms associated with natural horn, and a variety of exercises, exercises with continuo, duos, trios, and quartets. I really appreciate the depth of thought that went into this section, particularly

- the discussion of care and rationale to practice open notes, to consider the qualities of different notes, registers, and crooks;
- the meanings and applications of historical terms associated with ranges and playing techniques, e.g., *cor alto*, *cor basse*, and *cor mixte*;
- the use of sources for reference and for musical examples from across a surprising spectrum of methods and orchestral excerpts—a special treat is the collection of contemporary descriptions of the timbres of specific crooks.

From this point forward, as more notes are added to the instrument, Scott describes hand positions and other technical issues in clear, simple terms, and provides numerous examples from the full range of sources that employ the respective pitches. Sources are introduced at strategic points, providing overviews of the authors, their works, their reputations as performers and/or teachers, and helpful hints on preparing and performing the musical excerpts. The range of sources is impressive, and the choices of musical materials demonstrate Scott's deep and sensitive understanding of their pedagogical value in the context of what is being offered. The exercises and ensemble pieces are organized progressively (from easiest to most technically demanding).

The sources include all the key methods for natural horn and include some useful choices of hunting horn and even natural trumpet methods. These include works by Bertin, Blanc, Blancheteau, Cacciamanti, Cam, Ceccarelli, Clodomir, Cornette, Corret, Dauprat, Dauverné, Domnich, Duvernoy, Franz, Fröhlich, Frontori, Gallay, Garigue, Girard, Göroldt, Gugel, Guilbaut, Hampel, Holyoke, Jacqmin, Kastner, Kling, Lagard, Lambert, Langey, Mariani, Meifred, Mengal, Mezières, Mohr, Nemetz, Orval, Prée, Punto, Rossari, Rossmann, Schantl, Strauss (Franz), Vandenbroek, Vanderhagen, Wirth, and Wurm. Musical examples are taken from the methods by the previously-mentioned authors as well as works by Beethoven, Brahms, Haider, Haydn, Humple, Mozart, Reicha, Rosetti, Rossini, Saint-Saëns, and Weber. The Appendices include short biographies of the authors of the primary sources, a list of current horn makers, and a bibliography.

In his Foreword to this volume, Anthony Halstead offers enthusiastic support for the impressive level of research, details, and clarity of presentation, and notes that the number of examples taken from primary sources is inspiring. It is very hard to disagree. The care in placement of information and choices made in opportunities for practice, especially the duos, trios, and quartets, cannot be overstated. Scott's book is a great mix of historical information and contemporary application, proving once again that the natural horn is as alive and well in this century as it was in the past. Forthcoming in the series are a volume of realized accompaniments, a second volume on the natural horn, and separate volumes for Baroque horn and the early valved horn in France and in Germany.

Jeffrey Snedeker

Music for Keyed Trumpet

Johann Leopold Kunerth. *Op. 10, Offertorium für Sopran und (Klappen-)Trompete im Auszug Mit Begleitung des Pianoforte* (optional mit Chor). Edition Immer. Reihe IX: Werke für Klappentrompete/n. Edited by Friedemann Immer and Jaroslav Rouček. Nagold: Musikverlag Martin Schmid, 2015. SM 50585. Musical score and parts. €28.00.

Johann Leopold Kunerth. *Quintett für Flöte, Klarinette in A, (Klappen-) Trompete in D, Viola, und Gitarre*. Edition Immer. Reihe IX: Werke für Klappentrompete/n. Edited by Friedemann Immer and Jaroslav Rouček. Nagold: Musikverlag Martin Schmid, 2016. SM 50589. Musical score and parts. €42.00.

Jos Schmied. *Aria in G für Sopran, Klappentrompete in D und Orgel*. Edition Immer. Reihe IX: Werke für Klappentrompete/n. Edited by Friedemann Immer. Organ reduction by J. Fricker. Nagold: Musikverlag Martin Schmid, 2018. SM 50599. €22.00.

I think it is fair to say that most people who wish to start playing the keyed trumpet are doing so with a mind at playing the Haydn and Hummel concertos in a more historically informed manner. These two works, however well composed and well suited to the keyed trumpet as they might be, should probably not be the first that newcomers to the instrument attempt, as they remain two of the most challenging pieces ever composed for the instrument. But, until relatively recently, they were the only two keyed trumpet pieces that were readily available in print, and the few other works for keyed trumpet that have received modern editions have obvious drawbacks that keep them from being very useful as recital pieces for beginners on the keyed trumpet.

The trumpet part to the Koželuch *Sinfonia concertante*, for instance, is much more accessible for new keyed trumpet players, but the part is nowhere near as substantial as either the Hummel or Haydn concertos.¹ The Fiala *Divertimento*'s keyed trumpet part is also very approachable, while also being more interesting than the Koželuch, but the only available edition of this work is an arrangement for piano and B-flat trumpet, which, while serviceable for modern players, is not that useful for period performers, as it does not provide the original part for a keyed trumpet crooked in D.² And Scaramelli's *Variazioni brillanti* for keyed trumpet and piano is by no means an entry-level piece, as the fingering technique it requires is at least as difficult as the Haydn and Hummel.³

While it is certainly welcome to see all the above pieces make their way into print—even if some have done so in a compromised manner—what teachers and students of the keyed trumpet really need is a greater number and variety of beginner-level works for the instrument. This is where Friedemann Immer and his former student Jaroslav Rouček come in. Rouček was one of the first researchers to become aware of the much larger body of music composed for the keyed trumpet, and he helped to produce the

first edition that Immer published as part of his *Werke für Klappentrompete/n* series. This work was a reconstruction of the conjectural earlier quartet/trio version of the Hummel *Concerto in E* for keyed trumpet, violin, cello, and piano that Rouček partnered with Jan Valta to produce.⁴ That edition, however, is not the subject of this review, but rather the *Quintett* and *Offertorium* by Johann Leopold Kunerth and the *Aria in G* by Jos. Schmied, which are the three newest editions in Immer's keyed trumpet works series.⁵

All three are newly rediscovered pieces originally composed for the keyed trumpet during the early nineteenth century. All three are also much more suitable for neophyte keyed trumpet players than those discussed above for a number of reasons. First, all three are markedly less technically demanding than either the Haydn or Hummel concerto, while also making use of a more conservative tessitura than either of those works, sitting between *g* and *f*². Second, apart from a few brief departures into related tonalities, all three are written with no more than one or two flats or sharps, which is especially beneficial to beginners because it involves less use of the keys on the instrument and thus easier intonation.

While these editions are obviously being published to promote the use of the keyed trumpet, both Rouček and Immer have wisely included parts for C and B-flat trumpet in addition to the original keyed trumpet parts in D with all three of these editions, thus making them accessible to modern and historical trumpeters alike. Given that all three are, like all music for the keyed trumpet, perfectly playable on the valved instrument, they make a welcome addition to the few late classical and early romantic works in the modern trumpeter's recital repertory.

Beyond that, these three works also offer keyed trumpet players the chance to perform in other musical contexts besides the already available concertos and variations. For instance, the Kunerth *Quintett* is a charming five-movement chamber work for the somewhat odd combination of flute, clarinet, keyed trumpet, viola, and guitar. In this work the keyed trumpet is more of a soloist among soloists, and as such does not play an overwhelmingly dominant role compared to the other instruments. This, however, is not at all a bad thing, since Kunerth incorporates clever interplay between the keyed trumpet and the other instruments and explores the many timbral possibilities that this rather unique chamber ensemble has to offer. It would probably work well as a piece to give the audience something light to listen to between the more serious concertos and sonatas that are the mainstays of solo trumpet recitals. Also, if it proves difficult to find a guitar player, I have heard Robert Johnson III perform the work on keyed trumpet with a keyboard performing the guitar part, and it seemed to work well, though a purist might object.

The other two editions—the Kunerth *Offertorium* and the Schmied *Aria in G*—also offer keyed trumpeters a new mode of performance as both are sacred works for solo soprano and keyed trumpet obbligato. They are among many surviving church works from the early nineteenth century that pair an obbligato keyed trumpet part with the solo voice and are somewhat reminiscent, albeit composed within a late classical

idiom, of Baroque-era trumpet arias, in that they treat the solo voice and obbligato keyed trumpet as equal partners and often incorporate melodic interplay between the two. While both survive in versions with full orchestral accompaniment, they both, for obvious reasons, are published with keyboard reduction instead. Perhaps in the future, the full orchestral parts to these works will be made available by Schmid, but as far as I am aware, they have yet to do so.

Regardless, both pieces would work well on a solo trumpet recital, perhaps as a welcome alternative to the excellent, but much over-performed, *The Trumpet Shall Sound* and *Let the Bright Seraphim*, as they fill much the same niche. These works could even serve well as a way of allowing young students of the modern trumpet to gain experience performing with solo vocalists before attempting to learn the piccolo trumpet, the difficulties of which often distract students from other important considerations, such as musicality and listening to and collaborating with their vocal partner. The Kunerth *Offertorium* also includes optional choir parts, which would offer yet another way of mixing up the often trumpet-and-keyboard-heavy sound worlds of most modern and period trumpet recitals.

I am happy to report that even though none of these three publications is marketed as a critical edition, both Rouček and Immer appear to have decided to stick very closely to the original manuscripts of each work, which should make period performers especially happy. Both gentlemen have included very few editorial additions in the pieces' scores and parts, and what few they have added are properly indicated. After comparing Rouček's editions of both Kunerth works against their respective surviving manuscripts, I am also happy to say that he is extremely accurate and his editions contain very few, if any, mistakes.⁶ The only error that I noticed, and it is a very small one, is that he did not mark the first three eighth notes of the keyed trumpet part of the Kunerth *Quintett* as being staccato, as they appear in the original manuscript's keyed trumpet part. The only work of the three that I was unable to compare against its original source was the Schmied *Offertorium*, but the generally high quality of these editions appears to speak for itself.

The introductions to both Kunerth editions, while largely identical except for sections devoted to each work individually, include a wealth of new information about the use of the keyed trumpet and the role that Kunerth played in its history. The Schmied *Aria in G* also has an introduction, but it is far briefer and does not provide as much information. The introductions to all three are in German only.

In summation, aside from their historical and academic importance, all three of these editions offer trumpeters, both period and modern alike, a much-needed infusion of late-Classical trumpet music to add to their performance repertory. We can hope that they are just the first of many keyed trumpet works that will be made available in the near future by Schmid and other publishers.

Robert Apple

Notes

¹ Leopold Koželuch, *Sinfonia concertante Es-Dur für Mandoline, Klappentrompete, Kontrabass und Klavier mit Orchesterbegleitung*, ed. Edward H. Tarr (Nagold: Musikverlag Spaeth-Schmid, 2003).

² Joseph Fiala, *Divertimento in D for B-Flat Trumpet and Piano*, ed. John Wallace and Trevor Herbert (Harlow: Faber Music Limited, 1988).

³ Giuseppe Alessandro Scaramelli, *Variazioni Brillanti Op.13 per Tromba a Chiavi*, ed. Gabriele Cassone (Nagold: Musikverlag Martin Schmid, 2019).

⁴ Johann Nepomuk Hummel, *Quartett in E-Dur für Klappentrompete, Violine, Violoncello, und Pianoforte*, ed. Jaroslav Rouček and Jan Valta, Edition Immer, Reihe IX: Werke für Klappentrompete/n (Nagold: Musikverlag Spaeth/Schmid, 2012). Schmid also published a version of this reconstruction in E-flat as part of Immer's *Kammermusik mit Trompete* series; Johann Nepomuk Hummel, *Quartett in Es-Dur für Trompete, Violine, Violoncello, und Pianoforte*, ed. Jaroslav Rouček and Jan Valta, Edition Immer, Reihe VII: Kammermusik mit Trompete (Nagold: Musikverlag Spaeth/Schmid, 2012).

⁵ Please note that the two works by Kunerth that I am reviewing here were already reviewed on the Historic Brass Society website by Jeremy Sexton on 30 November 2017. With that in mind, I will try my best not to restate here what was more than capably conveyed in that review, but rather focus on insights that are borne out of my own experience of playing various keyed trumpets and research into the music composed for the instrument. For those interested in reading Sexton's earlier review, it can be found at the following link: <https://www.historicbrass.org/keyed-trumpet-editions-by-jaroslav-roucek-et-al>.

⁶ Johann Leopold Kunerth, "Kvintet pro fletna, klarinet, trompeta, a kytara," manuscript set of parts, A-I-R 678, in the Prague Conservatory Archives; Johann Leopold Kunerth, "Op. 10 Offertorium für Soprano und Trompete im Auszug Mit Begleitung des Pianoforte," manuscript set of parts, A 1677, Knihovna arcibiskupského zámku, Kroměříž.

