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tian Virdung used it in *Musica getutscht*.⁴ Page 233, par. 29, lines 8–9: “steel” should properly read “iron” (before the present century *Stahl* really meant iron).⁵ And page 284, n. 1: the pulse beat was referred to as early as 1496 by Franchinus Gaffurius in his *Practica musicae*.⁶

The foregoing minutiae detract but little from the general excellence of Edward Reilly’s accomplishment. Unfortunately, however, the lack of page numbers for internal references and of chapter numbers in the running heads *does* present obstacles to those who seek to benefit from his significant work, so that *On Playing the Flute* is not the “user-friendly” resource it could and should be to the players and lovers of baroque music to whom this treatise was and still is addressed. Visibility through Quantz’s window can be even further improved by attention to this shortcoming in the next edition.

BETH BULLARD

4. Sebastian Virdung, *Musica getutscht* (1511), facs. ed. Klaus Wolfgang Niemöller (Casel and Basle: Bärenreiter, 1970), sig. D4^v.

5. Alfons Huber, “Frühtechnische Verfahren der Drahterzeugung” (Thesis, Meister-schule für Konservierung und Technologie der Akademie der bildenden Künste, Vienna, 1981), 6.

6. See the translation of this treatise by Clement A. Miller, *Musicological Studies and Documents*, 20 (American Institute of Musicology, 1968), 75. See also the same author’s “Gaffurius’s *Practica musicae*: Origin and Contents,” *Musica disciplina*, 22 (1968): 120–21; and Dale Bonge, “Gaffurius on Pulse and Tempo: A Reinterpretation,” *Musica disciplina*, 36 (1982): 167–74.

Albert Hiller. *Das Grosse Buch vom Posthorn*. Wilhelmshaven: Heinrichshofen, 1985. 302 pp.; 40 black-and-white illustrations, 52 black-and-white photographs, 40 color tables, 350 musical examples. DM 68.

Albert Hiller’s *Das Große Buch vom Posthorn* is the first comprehensive history of an instrument whose importance has often been underestimated by musicians and scholars. This volume goes a long way towards setting the record straight and giving us an appreciation of the instrument in its cultural context. While the post horn continues to be a logo for many European postal services and other firms who use it as an icon symbolizing dependability and tradition, the interest in period instrument performance and the search for alternative timbres has made modern trumpeters more likely to consider performing a post horn solo on a real post horn. A few

years ago, the instrument of choice for solos in the classic and romantic literature would have been the standard orchestral trumpet in B-flat or C, and in a few unhappy cases, the excerpts were even performed in the wrong octave. Good reproductions of post horns are available, and there has been an uninterrupted market for the various sizes of Fürst-Pless horns, which are associated with the hunt. In short, the time is right for this book.

The book is lavishly produced with large, clear type and good-quality pictures. Hiller's definition of the post horn is broad, but clearly stated. He includes illustrations and generic measurements of instruments which the musical public would recognize as the common coiled variety, the single wound bugle-style instrument, the long coach horn associated with the English stage coach, and early keyed and valved instruments such as the keyed bugle and the corneopean. While this gives Hiller a lot of ground to cover, it also provides the reader with a sense of the instrument's connection with the earlier *corno da caccia* traditions and of its dovetailed relationships with the keyed bugle and valve systems in the early nineteenth century. The bulk of the discussion centers around the golden age of the post horn in the late eighteenth and early nineteenth centuries and, as one would expect, pays the most attention to the instrument's use in Germany. The topics listed in the table of contents reveal the scope of the project: the history of the post horn, the development of the post horn from a natural instrument to a chromatic valve instrument, post horn signaling, the musical training of the postillion, the golden age of the post horn, the musical repertory, the decline of the art of the post horn, the postillion and post horn in German poetry, post horn signals (German and English examples), concert music, post horn makers, and pictures of post horns. Nearly two-thirds of the book features musical examples from the post horn repertoire. This repertoire is large and varied, a fact that is driven home by the number of solo calls from the signal repertoire and pieces of music from duets through four-part ensembles and excerpts from the post horn's parts in the classic and romantic repertoire. Contemporary composers have also written for the post horn. For example, I was gratified to see that Widmar Hader's "Post Horn Sennet" (1983) for solo post horn and orchestra and "Flourish Sennet" (1983) for two post horns (in A and A-flat!) and orchestra were included in Hiller's bibliography.

There are only a few areas that could draw negative criticism. An annotated discography would have been welcome. Many recordings of post horn music sold in German shops today fall into the category of "muzak" arrangements based on the traditional calls of the hunt. Even a listing of

recommended recordings would help guide the novice post-horn listener in finding the beautiful trees in a dark forest of commercialism. With a project as dependent on illustration as this one, a greater diversity in the iconography would have strengthened the impact. For example, a number of paintings by Gustav Müller, many of them done in the 1890's, are included. While some of Müller's work has a certain charm, most of the paintings show the coiled-style instrument with some artistic license and are more important for information on the costumes of the postillion than for information about the instrument. In contrast, the majority of the photographs of the instruments themselves are in black and white and do not enjoy the full-page format given to Müller.

There is one Müller painting, however, that is needed to illustrate a point: the painting (plate 8) that shows three coachmen looking on as a train passes in the distance. The painting symbolizes the technology that replaced the coachman's way of life and the decline of the instrument that he played. There were humorous aspects to this decline as well. English coachmen used the new valved and keyed instruments to moonlight as dance musicians in the roadside taverns, a practice that occasionally delayed the expeditious delivery of mail and passengers to the next stop the following day. The performance of popular tunes as a substitute for the traditional calls was often noted as a source of irritation for the passengers of the coach and townspeople, who expected a familiar blast based on the natural harmonic series.

Among the notable examples of post horn photographs are several of post horns with holes. The use of these tone holes is also discussed in the text, which includes fingering charts for the one- and two-hole models. Those who perform on modern reproductions of the natural trumpet are well aware that the holes on their trumpets are a modern concession to equal temperament, but the use of holes on small signal instruments of the mid-nineteenth century has not been fully documented until now. (These instruments are fetching high prices among collectors, and they also play very well.) Modern natural horn players are using tone holes in their copies of hunting horns pitched in D. The modern use of the holes in trumpets is mostly to correct problems related to just intonation of the eleventh harmonic (written *f*"), but Hiller's charts imply many more possibilities.

There is other useful performance-practice information to be found. Modern post-horn players who have scratched their heads about trill markings on low G's in the mid nineteenth-century post-horn literature will sleep better knowing that this marking (indicated in music by Peter Streck in 1846 and defined by Friedrich Krekeler in a 1905 tutor) indicates

an "Art Vibrato," a *Zungenwirbel* performed as a string of thirty-second notes for the duration of the tone that is marked.

There is more to a post horn than meets the eye and ear, and it is probable that more detailed studies of this instrument will follow. For the present, however, those with interests in this area of brass history will be given much to think about and will applaud Hiller and Heinrichshofen Verlag for displaying the instrument in its social and artistic context in an elegant and sensitive way.

The text is in German, but since a large part of the volume is music and pictures, it is valuable to non-German speakers. The text is not footnoted, but the references that are given are clear and the bibliography and literature lists are accurate. The book is a worthy acquisition for college, university and conservatory libraries. The price of 68 DM (well under the price of a modern Fürst-Pless horn) also makes it possible for individuals who have special interest in the subject to own their own copy.

RALPH DUDGEON

Thomas Vennum Jr. *The Ojibwa Dance Drum: Its History and Construction*. Smithsonian Folklife Studies, 2. Washington, D.C.: Smithsonian Institution Press, 1982. 320 pp.; 107 black-and-white illustrations. Paperbound, \$7.50.

This volume is by the general editor of the Smithsonian Folklife Studies series, which was established in 1978 by the Smithsonian Office of Folklife Programs "to document, through monographs and films, folkways still practiced (or recreated through memory) in a variety of traditional cultures." The studies derive from more than ten years of field research in connection with the program's annual Festival of American Folklife. In his preface, Vennum discusses the scope of the program, which includes a broad spectrum of traditional folkloric topics ranging from customs, rituals, music, and dance to such areas as crafts, food preparation, centuries-old technologies still practiced, and the production of home-made utilitarian objects still preferred by American Indians (the term used in the text rather than the frequently encountered "Native Americans"). Each study consists of a monograph and a film designed to complement each other,