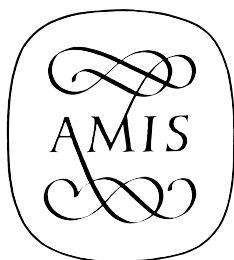


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his or her understanding of this uniquely American icon, this is an excellent point of departure.

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Stewart Carter, editor. *Brass Scholarship in Review: Proceedings of the Historic Brass Society Conference, Cité de la Musique, Paris 1999.* **Buccina: The Historic Brass Society Series 6.** Hillsdale, NY: Pendragon Press, 2006. x, 306 pp.: 72 illus., 11 tables, 27 musical exx. ISBN: 978-1-57647-105-0. \$48.00 (cloth).

Brass scholarship has been on the upswing in recent years, with the addition of some notable young scholars to the field, and expansion of scope to include a wider variety of topics, such as performance practices, music, and nineteenth- and twentieth-century valved instruments. Another positive sign has been the book series *Buccina*, initiated by the Historic Brass Society under the general leadership of its founding president, Jeffrey Nussbaum.

Books allow authors to bring both range and depth to their analyses, not infrequently also engendering an enhanced readability over traditional journal articles. The hybrid form—the book that gathers together disparate articles, often based on papers read at a meeting—is a somewhat different matter. There the success of the venture depends not only on the quality of the contents, but also on the degree to which common themes can be found to unify the work. Otherwise the book differs little from a journal issue.

The present volume scores high marks on general quality of the articles it contains, but it is so eclectic in range of subject matter that it differs little from a typical issue of the *Historic Brass Society Journal*, apart from the fact that it is handsomely bound in hardcover. (“Brass instruments” is the sole unifying theme, apart from the largely irrelevant fact that the papers were all delivered at a meeting in Paris in 1999.) This eclecticism would not matter so much, perhaps, were it not for the worry that these articles will be overlooked by the scholarly community, as they will not always be indexed in databases of journal articles. They deserve to be noticed by as wide a community of scholars as possible: some of them should be read by organologists and other musicologists not focused on brasswinds.

That said, Stewart Carter has engaged in a successful dialogue with his authors, managing to assemble fourteen articles (and several reports of conference events) that merit the attention of specialists. The articles discuss subjects including living conditions of trumpeters in Renaissance Parma and the light their lives shed on social conditions there in general; the physics of sound production in trumpets; embouchure issues; repertoire in fox hunts in nineteenth- and twentieth-century Russia and nineteenth-century Germany and Austria; and historical figures such as Adolphe Sax and Pierre Louis Gautrot. In short, this collection has something for everyone.

I'll mention a few highlights, of necessity revealing my own biases. I had read the late William Waterhouse's excellent contribution to this volume, "Gautrot-Ainé, First of the Moderns," before I heard the news of his recent passing. Gautrot was indeed the first to use modern manufacturing techniques to produce musical instruments (and not just brass instruments) in large numbers, including many inexpensive (*pacotille*) models often used as stencil instruments by dealers in Europe and the United States. But he also produced the high-end "Gautrot-Marquet" line, named after his wife, Augustine Marquet. Waterhouse tells us that, in preparing his indispensable *New Langwill Index*, details of Gautrot's personal life were virtually impossible to find. In this article, Waterhouse expands our knowledge of this important maker, providing us with gems such as the etymology of "Marquet" and additional details of Gautrot's difficulties with Adolphe Sax, all culled from and inspired by research done by one of Gautrot's great-great-grandsons. Waterhouse will be sorely missed.

Brass makers and players alike have argued from time immemorial over the importance of the composition of the brass, as well as over which proportions produce the best result. Myths abound. Gautrot himself is apocryphally said to have been so impatient with these arguments that he built a horn of cheese (the story does not specify which kind!) to show that material composition matters little in sound production. In "Evaluation of the Composition and Technological Properties of Historical Brass in Instrument Manufacture of the Sixteenth to Eighteenth Centuries," Karl Hachenberg trains a keen metallurgical eye on the subject. He documents the generally high quality of brass used in Nuremberg, but also demonstrates the great variation in brass composition in general. My favorite single passage in the entire book comes from his conclusion (p. 74), and we might expect M. Gautrot to have concurred:

In 1959 I experienced in Bremen a breathtaking performance of the Second Brandenburg Concerto by Adolf Scherbaum, and in 1992 an unforgettable interpretation of the Hummel Concerto by Maurice André in Cologne. As far as I am concerned, these performances were exclusively the result of the talent and skill of the artist, and also of his form on that particular day, rather than the analytical composition and/or crystalline structure of the brass in their trumpet bells.

Finally, I draw attention to the last paper in the book: “Brass Playing before Globalization,” by Robert Philip. By “globalization,” Philip means the invention of recording techniques, which allowed musicians to hear everyone else, as well as, of course, themselves. Philip compares recorded performances from different eras and places, and his examples are by no means restricted to brass. In reality, this is a piece of criticism rather than of “scholarship”—yet I found it the most riveting contribution of all. Homogenization and the deadly fascination with technical perfection are the twin negative side effects that modern technology imposes on musical performance in general. Whether or not one agrees, this is a piece well worth reading by all who study—or simply love—music.

NILES ELDREDGE

AMERICAN MUSEUM OF NATURAL HISTORY

Readings in the History of the Flute: Monographs, Essays, Reviews, Letters and Advertisements from Nineteenth-Century London. Edited and with an introduction by Robert Bigio. London: Tony Bingham, 2006. xxxi, 329 pp.: 33 black-and-white illus. ISBN: 0-946113-07-6. £35.00 (paper).

Edward Blakeman. *Taffanel: Genius of the Flute.* Oxford and New York: Oxford University Press, 2005. xii, 322 pp.: 25 black-and-white illus., 6 appendixes. ISBN: 978-0-19-517098-6, 0-19-517098-9 (hardcover); 978-0-19-517099-3, 0-19-517099-7 (paper). \$74.00 (hardcover); \$27.50 (paper).

Nancy Toff. *Monarch of the Flute: The Life of Georges Barrère.* Oxford and New York: Oxford University Press, 2005. iv, 437 pp., + 12 pp. black-and-white illus.: 2 appendixes. ISBN: 978-0-19-517016-0; 0-19-517016-4. \$45.00 (hardcover).

Flute maker Robert Bigio’s splendid new anthology of nineteenth-century British tracts and treatises, essays, opinion pieces, letters, and advertisements relating to the flute takes us into the heart of flute exper-