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No instrument plays itself: the quality of a musical performance depends on the symbiotic relationship between instrument and player. Neither can a performance objectively document how a specific instrument sounds. It can only record what one performer can draw out of it on a particular instance. When the same flutist plays the same music on metal and wooden flutes (Toon Fret, playing Debussy's *Syrinx*, vol. 2, CD5), the comparison allows us to discern the contributions of both instrument and player. But players can also "mask" instruments. In volume 1 are we hearing the *pochette*'s unique mode of tone production or the player's idiosyncratic phrasing? Marcel Ponseele presents a convincing performance of the Carl Reinecke *Trio*, but how close can a Belgian Baroque specialist approach the character of a late nineteenth-century Viennese oboe? A few reasonably well-known electric recordings from the early twentieth century are included and capture the timbre of the instruments with reasonable accuracy. They are the closest we can get to how contemporary performers played historic instruments, and serve as a reminder of the chronological and stylistic distance that separates us from many of these historical instruments.

In short, the Ricercar *Guide to Musical Instruments* presents a balanced account of musical instruments as art objects and functional tools for music. It provides an abundance of material that any reviewer would be hard pressed to do justice to. While both volumes will be of interest to educators and musical amateurs, the second, being more directly linked with museum and preservationist projects, is also directed at organologists. With patience, users will learn to mine its riches. It deserves a place in all music libraries and instrument museums and will serve as an indispensable resource for educators, researchers, and music lovers alike.

GEOFFREY BURGESS
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Sabine Katherina Klaus. *Trumpets and Other High Brass: A History Inspired by the Joe R. and Joella F. Utley Collection, Volume 2, Ways to Expand the Harmonic Series*. Vermillion, SD: National Music Museum, 2013. 315 pp.; 514 Color illustrations, 102 Black and white illustrations. ISBN: 978-0-98482699-2-9. Companion DVD, ISBN: 978-0-9848269-3-3. \$120.00 (hardcover, with DVD).

This is the second volume of a projected five volumes devoted to a detailed study of the high brass instruments of the Utley Collection at the

National Music Museum, University of South Dakota. It is richly illustrated, thoughtfully researched, and represents the most comprehensive review of the literature and original research on high brass instruments to date. The book differs from individual monographs on specific instruments in several ways: Klaus concentrates on instruments, not repertoire or players, and the study focuses on the Utley Collection holdings of over 600 instruments from all over the world. Klaus frequently includes examples from other museum collections to support or expand the presentation.

As the title of volume two suggests, Klaus investigates the expansions of the natural harmonic series with chapters devoted to slide trumpet, cornetto, serpent, invention trumpet and stopped trumpet, keyed trumpet and keyed bugle. While these topics suggest pre-valve era instruments, the discussion of instruments based on their mechanism can offer insights into the use of that mechanism over several centuries. For example, chapter one on the slide trumpets concludes with the slide cornet and the slide trumpet in twentieth century vaudeville and jazz. Utley did not let the non-availability of an original instrument stand in the way of his collecting. He commissioned reproduction instruments from a variety of respected makers to fill gaps in his collection. As we will see in future volumes, Utley also did not limit his collecting to antiques. Thus, in the discussion of the German baroque slide-trumpet, an illustration from the Curt Sachs' 1922 Berlin catalog of a slide trumpet by Huns Veit (Naumberg, 1651) is juxtaposed by a reproduction of a Veit, on the next page, by John Webb (London, 1990).

One cannot write about the Renaissance slide trumpet without controversy. The first real research began with Sachs and Bessler in 1950, and, lacking surviving instruments to study, they relied heavily on iconography and examined parts that may have been played by a slide instrument. In 1984, Peter Downey questioned the very existence of a Renaissance slide trumpet. Various researchers offered rebuttals to Downey by citing more examples of the instrument as depicted in iconography, by closely examining the holding positions shown in the art works, and by citing additional musical examples that could only be performed by instruments not limited to a specific harmonic series. Klaus' diplomatic and objective summary of the controversy is one of the strong aspects of this volume. The text moves to less controversial ground with the presentation of the development of the cornetto from its humble beginnings as a vented animal horn to its extraordinary role as a virtuoso

instrument in the Baroque. Here, x-rays of bore profiles of period instruments illustrate the fabrication methods of the master craftsmen of that era.

Chapter three on the serpent introduces a convincing case for the link of snake-shaped cornetti with early serpents. One of the highlights of the illustrations are the bench drawings by William Lander, a copper-smith and instrument maker from Mere, Wiltshire who made a serpent (NMM 7129) that is discussed in this chapter. The drawings from his notebooks from around 1820 also show trumpets, trombones, natural bugles, and keyed bugles that appear in other appropriate chapters. Chapter four discusses the late eighteenth century invention and stopped trumpets. This can be a confusing era of trumpet history, and Klaus gives a clear narrative of its origins in the German-speaking world of makers like Eschenbach, Lintner, Friedrich, Riedl, Ullmann, and Saurle, who are represented in the collection.

For many of the same reasons, the narrative on the keyed trumpet (chapter five) enjoys an equally thoughtful presentation. It opens with Leonardo da Vinci's famous drawings of a keyed trumpet that would not be realized for several hundred years. We get a glimpse into the world of Anton Weidinger, Haydn, Hummel, the Viennese maker, Riedl, and the tutor author, Andreas Nemetz. The keyed trumpet's acoustical shortcomings are illustrated in graphs that compare impulse response, acoustic impedance, and air column resonances of a keyed trumpet with closed keys and the first key open. Italian, French, and English keyed trumpet designs and mechanisms are also covered.

The final chapter is devoted to the keyed bugle. Keyed bugles enjoy excellent representation in the Utley collection and Klaus makes use of the new research by Lasocki to bring the story of the keyed bugle's origins up to date. Lasocki's research proved that in 1800 (ten years before the instrument's patent) a bugle horn with keys was advertised for sale by George Astor of London. This new information and the transcript of a court case between John Green (a London music publisher and instrument dealer) and George Collins offer important new details of the intrigue surrounding of the patent, its improvements, and the sale of the rights of manufacture to Mathew Pace. Klaus gives the reader a full transcription of the Case of Collins versus Green as an appendix. An appendix contains an excerpt from a letter by Henry Distin to Enderby Jackson regarding the introduction of the keyed bugle from France to Russia. The wide variety of Utley's instruments in this category give Klaus a large

canvas to paint the picture of the instrument's regional characteristics and construction techniques. Good charts illustrate bell profiles, bore, and tone-hole sizes.

In addition to four appendixes, there is an illustrated glossary of terms, a comprehensive bibliography, and a general index. The companion DVD has been coded so that the reader can view performances on instruments that are marked with an asterisk in the text. There are so many beautifully photographed illustrations that an index of them would have been a welcome addition to the work, but this is a small criticism considering the outstanding qualities of this important book. Sabine Klaus has given us a unique perspective on the history of trumpets and other high brass instruments. She deserves a hearty Brava for her epic coverage of our instruments. Her work will set a high standard for scholars who continue the story. This five-volume magnum opus will be required reading for brass players and organologists.

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***Inventing the American Guitar: The Pre-Civil War Innovations of C. F. Martin and his Contemporaries*, ed. Robert Shaw and Peter Szego, Milwaukee: Hal Leonard Books, 2013. 310 pages, 178 color plates, 53 black and white photos and illustrations, and glossary. Cloth \$50.00.**

After years of collecting and studying early American banjos, the New Jersey instrument collector Peter Szego began turning his eye toward American guitars of the nineteenth century. Seeking to fill a gap in knowledge about such guitars, in 2008 he and the Philadelphia instrument dealer Fred Oster met with seven other scholars to begin amassing information about the design, dimensions, history, and chronology of guitars made between 1833 and 1867 by Christian Friedrich Martin, the leading American maker of this period. Data about twenty important examples from the Martin workshop revealed much about the production of such instruments. In 2009 a second conference with additional scholars was held to gather data on other Martin guitars, then totaling more than forty instruments.

Two useful things resulted from this American guitar brain trust. The first is the fine book that is the subject of this review, and the second was a wonderful exhibition of about thirty-five early American guitars at New