

*Journal of the
American Musical
Instrument Society*

VOLUME XLIV • 2018



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struction. Rather, it is to offer an unparalleled overview of the role of the guitar in seventeenth-century English society, at an amateur and domestic level, as well as in the hands of virtuosos like Corbetta. It would repay study not only by guitar specialists but by anyone with an interest in music and social history. Despite the occasionally unnerving breadth and depth of his erudition, Page writes in a simple, clear, and refreshingly engaging style, and is always anxious to inform his readers, not bamboozle them. Indeed, rather like the instrument he is writing about, he has a rare ability to convey a subtle and sophisticated message through deceptively simple means.

PAUL SPARKS

YORK, UNITED KINGDOM

Sabine Katharina Klaus. *Trumpets and Other High Brass: A History Inspired by the Joe R. and Joella E. Utley Collection. Volume 3: Valves Evolve.* Vermillion: National Music Museum, 2017. Howard Weiner, editor; Mark Olencki, principal photographer. 409 pp., ca. 800 photos, drawings, diagrams, mostly in color. ISBN: 978-0-9848269-5-7; enclosed DVD, ISBN: 978-0-9848269-6-4. \$120 (hard cover).

In 1999, the physicians and brass collectors Joe and Joella Utley donated their collection of over 600 mostly high brass instruments to the National Music Museum in Vermillion. Included in their donation was the endowment for a research institute, The Utley Institute for Brass Studies, and a curatorship. The Institute and the subsequently appointed curator, Sabine Katharina Klaus, conceived an ambitious research program which they planned to publish in five volumes. The third volume is the subject of this review.

The Utleys brought together a fine collection of valve trumpets, cornets, fluegelhorns, alto horns, and similar brasses, manufactured between about 1830 and 1930, of which those built prior to about 1845 are quite rare. In that early time, valve instruments were not yet generally accepted, and traditionalists even turned against them, citing inferior sound, sharp turns and angles of the windway in the valves, and poor technical operation. These alleged flaws prompted efforts to develop new variants of valves, windways, and tubing, which made the valve brasses an amazingly heterogeneous group of instruments. It was only toward the end of the nineteenth century that the fever of innovation calmed down and standardization of tubing, valves, and bore began.

In volume 3, Klaus follows the concept of the previous tomes and presents a complete history of the valves, offering both a summary of previous knowledge and much new information, particularly about the spread of the new variants and models to other regions and countries. The narrative is based on 104 instruments of the Utley collection, supplemented by references to instruments in other collections. The book, very carefully researched, has greatly extended our knowledge of valve instruments. Klaus adds a 39-page appendix of archival documents kept in the state archives of Berlin and Vienna, including an English translation. The number of basic valve types is small, but there is a host of additional variants and refinements, for example, of external and internal stops and cover plates, cranks, and piston heads. Likewise, the number of linkages between touch piece and valve is not large, but the number of individual variants is. Klaus documents a pedigree of the spread of the high valve brasses from mostly German and Austrian origins to other regions, including France, Belgium, England, Italy, and the United States. She supports her chronicle with about 740 photos of structural details, line drawings, historical documents, mouthpieces, acoustical diagrams, and about sixty bore profiles of bells.

Very much to be appreciated in Klaus's book is that she places connoisseurship on a documentary basis. In other hands, this skill often tends to veer into subjective assessment (most obvious in the violin field) and thus rests on the personal experience of the appraiser. Documentation is the only way to set complex knowledge on an objective, learnable foundation. At its core, connoisseurship is the expertise of authenticating an instrument; attributing it to a maker, school, region, or country; assessing its historical significance; and associating it with the historical context from which it derived. Klaus builds this expertise on meticulous observation of the stylistic and structural characteristics, and on comparison with related instruments, knowledge of trade catalogs, biographical and workshop-related data, etc. Though the shape of stays, finger plates, or linkages may be technologically insignificant, in stylistic respect it is not, because it informs the viewer about the maker's artistic perspective. During the nineteenth century, when many makers assembled components ordered from suppliers, valve sets, bells, and accessories might come from different manufacturers. The researcher has to recognize this and, if possible, identify the actual maker—an expertise that is particularly important for unsigned and undated instruments.

Brass instruments are witnesses of the past, documents of the listener's aural preferences that change from generation to generation;

they differ from region to region and country to country, and are always filtered through the subjective assessment of the designer and maker. Organology still lacks an objective methodology of handling this issue: to describe and help interpret the bore and sound of an instrument as a reflection of a particular period, country, region, and maker. Acoustics is only partially suited to this task, because musical sound is by its nature very much a subjective and artistic phenomenon. Otherwise, subjective description of sound has little scientific value. An interesting task, in need of further development, is to identify the means which the maker used to create a musician's tool that speaks well and in tune, and sounds beautifully. Klaus offers bore profiles of the bells and a DVD with sound examples of playable instruments. This is the best we can do today.

A related aspect is to judge where an individual instrument stands in its historical context. The history of valves begins in the 1810s and '20s, simultaneously with the rise of Romanticism in music, and with Beethoven, Weber, and Mendelssohn. The Romantic sound ideal embraced a homogenous, open, and strong sound, requiring chromatic tones to facilitate complex modulations that became ever more important. Only valve instruments were suited to produce these qualities adequately, not the natural trumpets and horns; and new metal technology made it easy to adjust the pitch of low brasses when wider bores came in demand. Both the emergence of valves and Romantic style in music were apparently driven by the same forces, and it was this commonality that drove the evolution of valve brasses.

All in all, Klaus's volume 3 is a work of excellent organological scholarship; it is thought-provoking and the best book on valve instruments now on the market.

HERBERT HEYDE
NEW YORK

Douglas Koeppe. *Woodwinds in Early America*. Wimberley, Texas: Brother Francis Publishers, 2015. 738 pp., 400+ black-and-white illus. ISBN 978-0-692-35447-6. \$150 (hardbound).

Bound in a stately red, printed on high-quality art paper, and weighing more than ten pounds, *Woodwinds in Early America* aspires to the monumental. Douglas Koeppe, a physicist and mechanical engineer by profession, has devoted a half century to collecting and studying woodwind instruments. Readers will discover here an abundance of information pertaining to the origins of woodwind production and use in America,