

*Journal of the
American Musical
Instrument Society*

VOLUME XLV • 2019



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BOOK REVIEWS

Trevor Herbert, Arnold Myers, and John Wallace, eds. *The Cambridge Encyclopedia of Brass Instruments*. Cambridge: Cambridge University Press, 2019. xxi + 612 pp., numerous illus. ISBN: 978-1-107-18000-0. \$125.00 (hardbound); \$32.99 (paperbound).

In the age of ever-increasing access to authoritative digital publications, readers could reasonably question whether they should invest in a print reference work like the *Cambridge Encyclopedia of Brass Instruments*. Yet it is the limitations of online searching and its targeted efficiency that renders the print publication of this encyclopedia particularly valuable. Shopping on Amazon is extremely effective if you know what you want. But finding a hitherto unknown piece of information or line of inquiry that proves to be of greater import than the one initially pursued is only possible when you can rifle through the merchandise in a richly and thoughtfully stocked environment. The opportunity for serendipitous discovery is one of this encyclopedia's greatest merits and pleasures.

An epiphany for the reader who comes seeking an entry on a particular instrument or performer is the contextualizing connective tissue provided by substantial articles on methodology and academic disciplines relating to the study of brass instruments and topics that illuminate how these instruments have been produced, consumed, and played. This material is the most original and important element of the volume and elevates it far above the realm of a simple dictionary. Its interdisciplinary approach makes it a vibrant contribution to the growing body of research, teaching, and curatorship that is redefining the scope of organology (adroitly captured in the entry for this term on pp.306–08).

Extended articles titled “iconography,” “fabricating of early instruments,” “Imperial Privilege,” “embouchure dystonia,” and “anthropology and ethnomusicology” give some indication of the breadth of subjects. The volume shines when different types of expertise join forces to address a given topic. “Cracked note” may seem an odd choice for a shout-out, but the complementary knowledge of the authors enables the entry not only to offer a description and a definition, but also to elucidate the acoustical and physiological phenomena causing this performance mishap.

Although the *Encyclopedia* is firmly rooted in its western European and

often nineteenth-century British home soil (no fewer than fifteen entries relate to British brass bands and their protagonists), eight articles addressing a global range of countries are an important gesture towards broadening the scope of brass instrument scholarship. Some articles, such as that on China, greatly exceed the coverage offered in the Grove dictionaries and the *Garland Encyclopedia of World Music*. In contrast, the article on Japan exclusively addresses western brass. It is baffling that the horagai, the ancient conch trumpet of Japan and its only traditional lip-vibrated instrument, is not mentioned here or in a separate entry. Nowhere do we read about its history as the war trumpet of samurai, prominence in Buddhist practice or iconic status in Japanese art and folklore. Shorter entries explore topics such as Balkan brass bands, the Banda Sinaloense of Mexico, and Moravians. However, an entry on Klezmer is conspicuously absent.

Articles on stylistic periods, beginning with Antiquity and concluding with Modernism, help to reveal and synthesize the impact of broader aesthetic, technological, and social currents on brass instruments. This contextual and overarching approach offers a valuable perspective not found in typical surveys of the subject. Cross-references and a detailed index help readers to pursue these larger narratives by connecting the dots across related subject and biography entries. Occasionally, threads are dropped or become difficult to follow. One of the more significant facets of collecting in the sphere of brass instruments was the formation and display of large collections, often in prominent loan and international exhibitions, by a number of brass instrument makers including Boosey & Hawkes and Adolphe Sax. This escapes examination in articles on collecting, museums, exhibitions, and makers, although one of the editors has published on this topic (see Bradley Strauchen-Scherer and Arnold Myers, "A Manufacturer's Museum: The Collection of Boosey & Hawkes," *Musique, images, instruments. Revue française d'organologie et d'iconographie musicale*, ed. Florence Gétéreau, no. 9 (2007): 147–64).

The introductory essay of the *Encyclopedia* whets our appetite for significant engagement with the twentieth century and in particular jazz and the growing prominence of women in all spheres of brass instrument activity (pp.5–6). Yet the volume falls short in its consideration of contemporary developments. The essay on gender is welcome and often insightful, particularly in its coverage of the nineteenth century and its analysis of issues such as class, discrimination, and politics, but it is lack-

ing in its representation of the twentieth and twenty-first centuries. The unqualified assertion that “the shofar is always played by men in Jewish worship” (p.188) is at odds with modern practice in Reform and Liberal congregations and makes the article seem rather quaintly outdated if not out of touch with matters of gender equality. While the attitudes and obstacles encountered by Ingrid Monson during her work as a trumpet player during the 1970s and 80s are cited as an illustration of the persistent boys’ club culture encountered by female performers and scholars of brass instruments (p.191), the editors regrettably missed an opportunity to crack open the clubhouse doors through their own work. Astonishingly, women are more abundant in the principal brass chairs of the Berlin Philharmonic and Philadelphia Orchestra than in this volume. Of nearly 130 biographical entries, only three are allocated to women. Such statistics risk tarnishing the inclusion of an essay on gender with the taint of tokenism. From pioneers like the 1940s Chicago Symphony principal hornist Helen Kotas, to Lance Corporal Kate Sandford of the Household Cavalry band, whose stereotype-smashing military music career included playing in the fanfare of liveried state trumpeters who performed at the wedding of Prince Harry and Meghan Markle, plenty of women have made contributions to the field that merit acknowledgement irrespective of gender.

The twentieth century is most prominently represented in entries about jazz and its brass exponents. While the article on brass bands is made particularly compelling by its engagement with the issues of class and politics that have shaped the idiom, this socio-historical and cultural context is peripheral in the article on jazz. Instead, it comprises a tidy history of key performers, compositions and techniques—a convenient starting point for readers not familiar with the topic. Discussion of race or discrimination and how it impacted the reception and dissemination of jazz and shaped players’ approach to their music, instruments, and careers is largely absent in the subject essay and its supporting biographical entries. For this, readers can look to the field of jazz scholarship and to the words of the players themselves, as captured in the observations and writings of seminal figures such as James Reese Europe and Louis Armstrong.

The penultimate paragraph of the jazz article, with its brief mention of Blood, Sweat and Tears, points towards a powerful manifestation of the brass idiom in one of the more prominent cultural forces of the twentieth century: the sphere of rock, soul, and pop music. An article addressing

these genres is a distinct lacuna. The short entry on the Beatles tune “Penny Lane” only scratches the surface of this fertile topic. Brass instruments have been a defining element of the sound and identity of bands such as Earth, Wind & Fire; Tower of Power; and Chicago. Beyond groups categorized as “brass rock,” brass instruments are a featured element in the music of numerous artists including the Rolling Stones and the Beach Boys (the French horn solo in “God Only Knows” was Paul McCartney’s inspiration for the use of piccolo trumpet in “Penny Lane”). The presence of a large horn section in groups like The Roots, whose music is often described as hip hop, illustrates the continued and evolving roll of brass instruments in contemporary culture.

Naturally, the volume offers a comprehensive body of instrument and biographical entries. With the exception of those on particularly rare types, the instrument articles offer the least new material and are similar in many respects to those in the *New Grove* dictionaries although refreshingly, some new authorial voices have been added to the dialogue. Happily, the *Encyclopedia* brings a number of novel biographical articles to the field. Nevertheless, striving to create an all-encompassing survey of a large topic is by its nature the embodiment of the aphorism “no good deed goes unpunished.” Even without venturing into the treacherous realm of biographical entries for living subjects, every serious reader of the volume will have a list of omissions spawned by their own interests and expertise. American band scholars will be surprised by the absence of Patrick Gilmore; trombonists, that of Glenn Miller; and tubists will note the oversight of William Bell, regarded as the “father of American tuba playing.” Horn players will contest the omission of Giovanni Puzzi, the most celebrated and influential virtuoso of the instrument in nineteenth-century Britain. One again notes the absence of biographical entries on such players as Cynthia Robertson, inducted into the Rock and Roll Hall of Fame as the trumpeter of Sly and the Family Stone, and shofar player Jennie Litvack, whose service as *ba’alat tekiya* at Adas Israel, the largest Conservative synagogue in Washington DC, has been chronicled by National Public Radio and the *Washington Post*.

The main body text is complemented by helpful appendixes addressing collections, instrument ranges, didactic materials, “vernacular” brass, and makers. Of these, the “Selective List of Makers of Brass Instruments” comprising Appendix 3 is particularly welcome because it includes details of manufacturers working up to the date of the publication of the *Encyclo-*

pedia, making it a useful stablemate for the *New Langwill Index*, which does not venture beyond the mid-twentieth century. Black-and-white images are scattered throughout the text. The most interesting are historic photographs and other archival materials that are not readily accessible. Instrument photos are neither copious nor particularly compelling, a shortfall readers can easily remedy on the internet. The decision to photograph instruments without mouthpieces unless they were made by the instrument's maker (see p.xx) is visually awkward, didactically confusing, and runs counter to the practice of players and museums. Performers typically dismiss mouthpieces provided by makers in favor of ones that better suit their own preferences. Following the protocol of museums and depicting instruments with mouthpieces that are typologically and historically appropriate would be more illuminating. The *Encyclopedia* concludes with a detailed bibliography. While extensive, the editors clearly state that it is not intended to be comprehensive and is limited to works cited in the volume (p.562). Although it illustrates a wide range of scholarship, it is not representative of all significant research in the field of brass instruments and it includes, intriguingly, a number of articles and books that are only tangentially related.

Despite the issues raised here, which are most significant as points of departure for future scholars and authors, the very existence of this extensive *Encyclopedia* is noteworthy as a signal achievement indicating the rude health of brass studies and organology. Although not encyclopedic, this *Encyclopedia* nevertheless deserves a place on the bookshelves of specialists, where it will tempt them to venture into previously unexplored territory and modes of analysis, and of those making their first forays into the multifaceted realm of brass instruments, who will find it an authoritative and engaging *vade mecum*. There is no stronger single volume that hints at the intellectual possibilities and opportunities afforded by this interwoven tapestry of instruments, music, and society. The sagest advice and summation of the strengths and weaknesses of the volume in its endeavors to introduce us to this richly layered world is given by the editors themselves in their introductory remarks (p.6): "This encyclopedia, as is typical of other volumes that are known by this name, should be seen as the beginning rather than the end of enquiry."

E. BRADLEY STRAUCHEN-SCHERER
THE METROPOLITAN MUSEUM OF ART

Robert Riggs, ed. *The Violin*. Eastman Studies in Music, vol. 135. Rochester, NY: University of Rochester Press, 2016. 306 pp., 15 black-and-white illus., 33 music exx. ISBN 978-1-58046-506-9. \$25.95 (hardback).

The Violin is part of the extensive Eastman Studies in Music series, started in 1994, which compiles chapters by individual authors on a broad range of topics. While previous volumes focused on musicological themes such as specific composers or styles, *The Violin* begins a new focus on musical instruments. The book is intended to pique the interest of musicians, scholars, and general lovers of the violin with a flavorful sprinkling of sociological explorations atop a meal comprised of chapters surveying important areas of violin literature. It is by no means a comprehensive analysis of the topic, nor does it intend to be. The subjects covered might best be described as a mix of core musicology mixed with curiosity-stimulating topics off the beaten path.

The book opens with one of the more whimsical essays, “Associations with Death and the Devil” by the editor, Robert Riggs. The chapter concisely introduces the origins of this trope in the medieval Dance of Death and the violin’s rise as a popular instrument for dance genres in the sixteenth century. Riggs progresses quickly through the baroque literature to the nineteenth century, where the mysterious and otherworldly figure of Paganini inspires both awe and revilement. The essay concludes with a few cursory twentieth-century examples. Overall, it provides an efficient and astute introduction to the topic with numerous musical examples for further exploration to an interested reader. The editor also authored the second chapter, “Violinists and Violins in Literature.” It is divided by genre and offers brief synopses of nineteenth- through twenty-first century literature in which violins and violinists figure as part of key characterization or plot motifs. Literature lovers, rejoice! One can find a nice reading list in this chapter, ranging from thrillers, to tragedies, to short stories.

The editor populates the largest center section of the book with more conventional musicological work in a roughly chronological order. Peter Walls examines “The Violin in Italy during the Baroque Period” in the third chapter, a survey of key repertory, together with descriptions of form and technique required. It traces the emigration of Italian musicians and the spread of their styles and techniques across Europe. The chapter provides a useful summary of musical works as well as technical

treatises in the period. Peter Wollny tackles the perennial favorites of the violin canon in "Bach and the Violin." The author notes the composer's formidable personal arsenal of bowed instruments, including three each of violins, violas, and cellos, along with a single viola da gamba. Underlying the greatness and admiration of Bach's writing for the violin today, is his familiarity with the natural idioms and musical potential of the instrument, however virtuosic the writing, and that stemmed from his skill as a performer in his own right. The author surveys composers in Thuringia writing for the instrument before delving into the historical background and forms of Bach's own works. Usefully, Walls lists surviving manuscripts by archive and number, for easy reference to other scholars.

Riggs returns as author for the fifth chapter about "Mozart, Beethoven, and the Violin." He gives a useful general history of each composer's relationship with the instrument along with concise surveys of the solo and chamber works, highlighting significant technical aspects of the music. Riggs also covers "The Violin Concerto and Virtuosity in the Nineteenth Century" in the next chapter. Given the popularity of this literature among violinists and concert-going audiences, it has been the focus of surprisingly little musicological study. Naturally, Riggs puts a spotlight on the great virtuoso composers of the century as well as the newly established, formal pedagogical schools. The chapter is particularly useful for putting the varied works and schools into a cohesive cultural context. Riggs continues with "The Violin Concerto in the Twentieth Century" for chapter 7. While a bit more pointillistic in its coverage, this chapter nevertheless checks off the major works and their notable characteristics.

The following chapter is of particular interest to scholars of historical performance practice: Etan Ornoy takes on "Recordings as Documentation of Performance Practice." Finally, we come to an age when historical playing styles can be preserved and analyzed in a way of which we only dreamed in previous centuries. The author begins with coverage of the recording technologies in the various decades and their limitations. He clearly outlines his methodology and cites numerous previous studies that can build a full picture of the work done on this topic. He makes a point to elucidate changes in interpretation coming from more recent and extensive scholarship. He also notes the rise of historically informed performance in the recording industry in the latter twentieth century and its impact on mainstream performance practice. While the author covers portamento and vibrato extensively for the earlier performers, he mostly

leaves out bow strokes and articulation until the discussion of later artists. Another area that may provide fertile ground for further study would be comparisons between the numerous method books written by artists represented in late-nineteenth through early-twentieth century discs and their recordings in practice.

Two chapters examine dissemination of the violin outside of European-based classical culture. "The Peripatetic Violin," by Chris Goertzen, focuses on the violin in various non-western and folk cultures. The author describes cultural practices spanning four continents, which include those of the Tarahumara (Rarámuri) of northern Mexico, South Indian Carnatic music, the tango violin of Argentina, and Norwegian folk music. Finally, Goertzen devotes a chapter to fiddling in America, nicely and light-heartedly wrapping up the book's opening devilish theme with an essay entitled "The Devil's Box No More." He traces the origins of American fiddle style in music of the British Isles, early evidence of the music performed, the role of blackface minstrelsy in parodying but also disseminating African-American string playing styles, and the purposely backward-looking origins of Old Time music. He concludes with a more in-depth analysis of contemporary festival-based American fiddling styles.

Overall, *The Violin* will prove most useful to those who are already very familiar with violin playing and the standard literature of the violin. It could serve nicely as a source for those writing concert notes, people looking for clear summaries of important trends in violin solo literature (along with copious references for further study), and those with a general, pleasurable interest in reading more about the instrument they play or enjoy. While it touches on aspects of the physical form of the instrument, that is not a principal focus of the editor or authors. It would serve as a nice addition to the libraries of professional performers, orchestrators, composers, university music faculty, and general readers who already have a high level of knowledge and interest.

ARIAN SHEETS

NATIONAL MUSIC MUSEUM

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Eva Badura-Skoda. *The Eighteenth-Century Fortepiano Grand and its Patrons from Scarlatti to Beethoven*. Bloomington: Indiana University Press, 2017. 492 pp., 11 color plates, 11 black-and-white plates, musical exx. ISBN 978-0-253-02263-9 (cloth), ISBN978-0-253-02264-6 (e-book). \$125.

Musicologist Eva Badura-Skoda has long been a noted authority on the early keyboard and its history. With her then-husband, pianist Paul Badura-Skoda, she collaborated on an influential book, *Mozart-Interpretation* (1957, published in English in 1962 as *Interpreting Mozart on the Keyboard*, with an expanded and updated second edition in 2008), which was among the first performance practice volumes to deal explicitly with insights gleaned from the use of early pianos. Among her many essays in this field is a much-cited article, “Prolegomena to a History of the Viennese Pianoforte” (*Israel Studies in Musicology* 2, 1980), whose title suggested that there might at some point be a larger work to expand on the subject. In her new book, *The Eighteenth-Century Fortepiano Grand and its Patrons from Scarlatti to Beethoven*, Dr. Badura-Skoda focuses her attention primarily on the wing-shaped, or “grand” piano of the eighteenth century, and widens the scope of her earlier article to encompass pianos beyond Vienna’s boundaries. The book opens with chapters on the instruments of Bartolomeo Cristofori and their relevance for interpreting the music of Domenico Scarlatti. Discussion of German builders from Silbermann to Stein and the repertoire associated with their pianos occupies six chapters at the center of the book, along with a brief look at keyboards in France and the contributions of Sébastien Erard. The final chapters address the fortepiano in Vienna in relation to Haydn and Mozart, as well as offering a short treatment of English makers, especially Broadwood, and the composers Clementi and Beethoven.

The introduction makes it plain that a central theme of the book is one of terminology. Specifically, Badura-Skoda argues that common terms for eighteenth-century keyboards, such as harpsichord, clavecin, cembalo, and Flügel should all be broadly construed as signifying not only wing-shaped instruments with quills but also those with hammers. She cites Charles Burney’s article on “Harpsichord” in Rees’s *Cyclopaedia* (1819), in which he refers to the “hammer harpsichord” and its invention in Florence. Her argument is somewhat undercut by the fact that Burney thereafter switches to the term “piano-forte” when he wants to indicate

keyboard instruments with hammers; nonetheless, her point is certainly well taken in regard to both cembalo and Flügel, with plenty of examples of their dual meanings in circulation through the end of the century. One oddity of the book in regard to terminology is its title, which in *Fortepiano Grand* introduces a styling not found elsewhere. The introduction also provides a useful description of the guild system and the various opportunities and problems it posed for instrument builders. Here Badura-Skoda includes a lengthy section devoted to the Viennese keyboard builder Johann Georg Volkert, whose application to build instruments in Vienna in 1778, and its rejection by the guild, provide excellent examples of terminology and keyboard types at that time. This section largely replicates an earlier article by Rita Steblin that presented the same documents in transcription and translation [see Steblin, “Early Viennese Fortepiano Production: Anton Walter and New Inventions by Johann Georg Volkert in 1777–1783,” *Studien zur Musikwissenschaft* 55 (2009): 269–302]; though Badura-Skoda cites other sources and authors from Steblin’s discussion in her own footnotes, a citation of the article and its author is unfortunately omitted.

The discussion of keyboard terminology continues in chapter 2, with a consideration of Cristofori’s new *arpicembalo che fa il piano e il forte*, the establishment of the terms *pianoforte* or *fortepiano* by Gottfried Silbermann and other German builders, and the longevity of the term *cembalo*, which endured even in the piano music of Mozart and Beethoven. The term *Flügel* receives especially detailed attention, since it appeared in so many guises over the course of the long eighteenth century, from its evident function in Quantz and C.P.E. Bach to distinguish a quilled instrument from a piano with hammers, to the various later permutations like *Hammerflügel* and *Fortepiano-flügel* that point unequivocally to the piano. A lengthy chapter on the music of Domenico Scarlatti examines his connection with the Cristofori piano and its impact on his *Essercizi*; similarly, the pianos of Gottfried Silbermann and their possible link to J. S. Bach form another exploratory topic. Here Badura-Skoda considers several pieces of evidence, especially Bach’s 1733 announcement of “a new harpsichord the like of which has not been heard heretofore” for one of his Collegium concerts, and concludes that Bach acquired a Silbermann piano in 1732. Badura-Skoda also raises the possibility that a “fournirt *Clavecin*,” highly valued in the 1750 evaluation of Bach’s estate, might have been a combined harpsichord-piano. These suggestions serve to introduce another

goal of this book, which is to demonstrate that the piano was known and used by important composers, including Bach, Haydn, and others, quite a bit earlier than normally accepted.

For example, Badura-Skoda proposes that Joseph Haydn became acquainted with the hammer action at the home of “one of his richer pupils,” Countess Wilhelmine von Thun, who “might have been in the 1750s the owner of a fortepiano.” It is doubtful that Haydn ever taught this Countess Thun, later Mozart’s patron but in 1750 only six years old, and who recent research has shown was more likely the pupil of court composer Wenzel Birck. The question of keyboard idiom naturally arises in examination of music composed by Haydn, Birck, Steffan, and others during the 1750s and 1760s. As Badura-Skoda notes, it was A. Peter Brown who first suggested that the presence of dynamic and other expressive markings, such as *spiritoso* and *dolce*, in the music of Birck and Steffan may have signalled use of the fortepiano even before its first reported public performance in Vienna in 1763. Brown, however, remained somewhat wary about assigning this music too fixedly to one type of instrument or another in what was a very fluid period for keyboard practice, while Badura-Skoda states that works by Birck and Steffan from the 1750s were “obviously intended for fortepianos.” The paucity of physical evidence from that period in the form of Viennese pianos leaves this open to further investigation.

This book is full of valuable information and insights, and reprints quite a number of important documents relating to the history of the piano from a variety of secondary sources. As Badura-Skoda herself points out in a preface, this book is not a comprehensive history of the wing-shaped or “grand” pianoforte. The book’s tone is frequently polemical, particularly when the author feels that a topic has been misunderstood by other scholars. Indeed, much of the book engages openly in dialogue with other scholars, often in a friendly way, but often not; one senses that in some cases old battles are being re-waged and long-standing scores settled. This may make the book less than useful for those readers who are unfamiliar with the literature and unequipped to judge for themselves the merits of the arguments. A decided detriment is the very poor editing that the book received, and of this Indiana University Press should take note. The book is filled with grammatical errors and infelicities, mistakes in punctuation, inconsistent use of italics, missing verbs and other words, at least one passage where the author slips into German (understandable,

given the *mélange* of languages present in the text, but this should have been caught by an editor), and many other textual problems. A thoughtful and distinguished author who has labored for years to bring a book to press deserves a better product from her publisher. But in the end, the important thing is that Dr. Badura-Skoda's love for these instruments, and her dedication both to understanding them and to fostering that understanding in others, shine through on every page.

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