

REVIEWS

POUR UNE SOCIOLOGIE DE L'INTERPRÉTATION MUSICALE—Le Cas du “Concerto pour trompette” de Haydn [Toward a Sociology of Musical Interpretation—The Case of the Haydn Trumpet Concerto] by Alfred Willener. Editions Payot, Lausanne: 1990. 199 pages. ISBN 2-601-03070-4.

Remember the first time you tackled the Haydn Trumpet Concerto? One of Haydn's finest works, arguably his best concerto, has become a symphonic war-horse, a competition piece, and a rite of passage for the aspiring trumpeter. I remember one afternoon many years ago at Interlochen, when several of us high-schoolers had just played the first movement as part of some musical shoot-out. The very earnest discussion centered mostly on who had reached the high E^b in the recapitulation and who had failed. There were a few comments about some hapless fellow who played “too staccato,” as if this were an indication of poor moral character. Why we were trying to defeat one another along an obstacle course laid out at the close of the 18th century was not open to question. We accepted the sacred quality of the work without comment, as if it were not a collection of old marks on paper capable of guiding a group of living, breathing musicians through some pleasing, expressive sounds, but a revealed truth that would somehow make us artists if we only lived up to its standards.

My friends and I could see no difference between the Concerto itself and the encrusted layers of interpretive tradition that ruled our experience of it. We may have had some idea of its place in the history of European music, but the way it was to be played was dictated by the admonishments of our teachers, the sacred indications of articulation, dynamics, and tempo introduced by 20th-century editors, and the example set by famous recordings from our own time. We were under considerable pressure to produce an interpretation the outlines of which were so thoroughly agreed upon and understood that they were hardly noticed.

In the competitive, professionalized, and bureaucratic world of 20th-century music making, there are strong pressures on everyone to accept recognized standards of performance regarding both the mechanics of execution and the fine points of interpretation. To ignore these is to risk failure in an arena where failure is the norm. From the perspective of good music-making this state of affairs is not necessarily bad. Free-lance orchestras would be impossible without a high degree of unspoken agreement regarding interpretation. Rehearsal time is a rare and expensive commodity in most walks of musical life, and the profession requires us to play together convincingly from the very first note. To survive, we must stay within certain boundaries learned from teachers, recordings, and on-the-job mishaps. Questioning these conventions or speculating on their origin is a luxury few of us can afford.

Today the game has been further complicated by a variety of different rulebooks for different situations. A trumpet player's date book may show a “historically correct” performance on period brass instruments, followed by a *Messiah* sing-in on modern

instruments, followed by a jazzy Broadway show. Before the modern era you could be fairly sure that musicians who lived in the same town spoke the same dialect, ate the same food, heard the same music, and played about the same without having to reflect on what they were doing. Even into this century old and new music tended to be performed according to the same conventions of interpretation. Today's marketplace has created a new species of chameleon known as the "free-lancer" who blends into its surroundings in order to survive and many sub-species of "specialists" who can function only within one of the many ecological niches of the musical ecosystem.

Why do we interpret the music we play the way we do? The answer that we would be fired if we played differently is insufficient, because the standards to which we are subjected are not arbitrary and came from somewhere. Also, we do find room to express who we are as people in our work, to contact emotions and reach for the undefinable. If we could not do this we would all become lawyers, and lawyers would sell their violins. Apparently, the answer lies in some combination of individuality and culture, of personality and tradition. All the ingredients are elusive, but the culture/tradition side is probably easier to study. In folk music around the world you can often see the roots of interpretation in the melody of language, the rhythm of dance, and the emotion of religion. Our roots are as much in the artifice of institutions—conservatories, orchestras, record companies, and universities—as they are in the ancient traditions of our culture.

In *Toward a Sociology of Musical Interpretation: The Case of the Haydn Trumpet Concerto*, Alfred Willener methodically examines the interaction between trumpet players and their environment to understand how musical interpretation is influenced by society. Willener is a fine amateur trumpet player who was for many years a professor of sociology at the University of Lausanne, Switzerland. He is uniquely qualified to ask the right questions in undertaking a book of this sort. We may make the usual grumbles about the discipline of sociology itself—that the answers are either obvious or inscrutable. But we cannot deny the importance of the questions, especially in these times when musicians are subjected to so many different influences and so many schools of interpretation contend. If some of Willener's statements seem obvious, it still may be true that we have never thought of them before or recognized their significance. Although some of his questions are unanswerable, we find ourselves conducting our careers as if there are at least moral equivalents to answers, and we benefit from recognizing them as such.

Willener begins his story at the close of the 18th century. The original score of the Concerto is almost without indications of dynamics and phrasing. Haydn and his musicians at the court of Esterházy formed a self-contained musical organism which functioned in isolation, and he probably had to give them very little specific instruction regarding interpretation. The original instrument was a keyed trumpet in low E^b that was essentially a natural trumpet with three openings near the bell allowing the pitch to be raised to fill in the gaps in the harmonic series. Opening the keys created unavoidable uncertainties in intonation and tone, but still the instrument had considerable "shock value" because it could leave behind the stylized and militaristic role to which the

trumpet had been relegated. Willener makes an important point—that in creating an interpretation the performer must bear in mind what the work meant to the composer and the composer's world. In the case of the Concerto, the meaning can be found in the trumpet's rising above a formerly pedestrian role. The opening theme—an ascending scale in the low register—was shocking in 1796 because it revealed expressive possibilities on the instrument that had previously been unattainable. Willener sees another clue in the opening passage of the solo part, usually omitted from modern editions, which consists only of notes from the natural harmonic series. This “teaser” made the first statement of the melody seem all the more extraordinary. Willener sees Haydn projecting his own life into the Concerto, transforming the role of an instrument with a rising melodic statement much as Haydn himself transformed his life and rose above humble origins by becoming a court composer.

You do not have to accept Willener's specific arguments to recognize that the tensions surrounding a work when it is created somehow leave traces on the work itself from which the performer can benefit in uncovering. This is a quite different idea from historical accuracy in performance, and it has a certain moralistic and romantic luster that some of us may find repellent. With his sociologist's perspective, Willener is able to keep his analysis in the realm of the plausible.

The modern era of the Concerto begins with its publication by Goeyens in Brussels in 1929 and its popularization through recordings and performances before the Second World War. Willener points out the absurdity of the admonition, “Just play the piece the way it was written!,” by comparing a number of different modern editions in a specific passage and showing how editors allow their prejudices to intrude. He makes a similar comparative test with recordings. Probably no man alive has listened to more recordings of the Haydn Trumpet Concerto than Alfred Willener. The most salient differences he describes as variations in “punctuation”—articulations that define the shape of musical phrases. His most telling analysis describes how a performer's career stance in relation to the world of music influences his or her interpretation of the work. Professors of trumpet will tend to exaggerate those technical aspects of the work in their playing that they have taught to their students. First-desk players in orchestras, when given the opportunity to step in front, will play with particularly good rapport with the orchestra and will show a good understanding of the solo part's relation to the orchestral part. “Purists” will attempt the work on a keyed instrument patterned after the one built and played by Weidinger for the first performance. As for the touring concert artist, Willener writes, “He knows how to prolong the accents, to make silences, to go to the admissible limits of rubato, to make gestures beyond what are necessary to play the instrument to show his devotion and his emotion. He knows how to deliver just the right dosage of effects, maintain suspense, and to get the most out of the personal attributes of his playing while integrating them into a balanced combination (technical prowess, respect for the work, his personal contribution to it).”

We may be tempted to dismiss analysis of this sort as mere “common sense.” Indeed the information on which it is based is readily apparent to any working musician. But

how many of us have taken the time to ponder the implications of what we see, along the lines of Willener's argument or any other? Willener uses a specific logical framework derived from the work of the sociologist Theodoro Adorno to describe music, musicians, and the social world of music as a complete organism in which every aspect influences every other in ways that can at least be catalogued and described, if not measured and understood. Although we are left with an impossible algebraic mess of a thousand unquantifiable variables, a vision of what is really happening can suddenly jump to the foreground, a vision that could not have existed without the analysis.

To point out the factors that influence performances of the Concerto, Willener takes us on a tour of the world of present-day trumpet playing. His account tends toward the anecdotal and sarcastic and is frequently very amusing, although its foundation is highly systematic. After describing the different types of performers, he discusses recordings, conductors, academicians, listeners, teachers and clinicians, instruments, and some of the great players, all with a perspective that is very personal and thought-provoking.

Willener concludes that there is something special about the Concerto that keeps it from being "used up," even in its modern role as a rite of passage, competition piece, and orchestral "standard" (as Wynton Marsalis described it). The repertoire for solo trumpet is thin compared to what is available for other instruments, but the work has survived inevitable overuse. Its novelty, confidence, profundity, and humor are qualities that Willener relates directly to its composer and the circumstances surrounding its creation. As for why the work is interpreted the way it is in our time, there is obviously no simple explanation. The sociological and cultural influences described by Willener are very significant even if they cannot explain an essentially subjective experience (playing or listening to the Concerto) once and for all. His type of analysis is encountered often enough in literary criticism and in music criticism as it relates to composers, but it could be used more often to understand and illuminate music performance. Since the greater part of our musical experience is now devoted to new and different interpretations of old music rather than new and different music, it would do us good to pay attention.

Willener is looking for a "truthful" performance, as opposed to one that is merely historically or technically accurate. We have all had such an experience, hopefully in our playing as well as in our listening, when music seems to rise out of its generic and interpretive boundaries and signify more than the sum of its parts. Willener writes, "The contribution of a work is in the conscious negotiation, which establishes itself, in the best case, between the performer, the composer, and the situation of the moment."

This book is good reading for any serious trumpet player, including those (perhaps most of us) who have no particular interest in the book's intellectual argument. Willener's portrait of Maurice André is one of the high points of the book. Also memorable are his accounts of a master class with Tom Stevens and a day at the New York Brass Conference for Scholarships. His representation of the evolution of trumpet design and manufacture from Besson to Bach and Bengel and finally to Schilke, Yamaha, and Monette may not be accepted by everyone, but this chapter has some useful and rarely discussed information. We can only hope that some day Mr. Willener will

translate this book into English for the benefit of us who do not read French. (Peter Ecklund)

Bands: The Brass Band Movement in the 19th and 20th Centuries, edited by Trevor Herbert, Buckingham: Open University Press, 1991. 224 pages, 17 plates in black and white (Distributed in the USA by Taylor & Francis, 1900 Frost Road #101, Bristol, PA 19007) \$33.00 paperback, \$88.00 hardback

Nearly every brass enthusiast in the United States is aware of the high quality of British Brass Bands. Black Dyke Mills and the Besses o' th' Barn are familiar names to Americans. Some devotees may have even performed in one of the American versions of British brass bands that have sprung up in the past decade. Few, however, are fully aware of the history of the tradition in the British Isles and Australia. Few American musicians contemplate the aesthetic debate that "banding" has launched, or the depth of its rich brass band literature. Trevor Herbert and his contributors—Clifford Bevan, Duncan Bythell, Vic Gammon, Sheila Gammon, Arnold Myers and Dave Russell—make a valuable addition to these areas of study. Many British brass players had their first experiences in brass bands. The styles and concepts they learned affect the sound of brass playing in professional orchestras, chamber music groups, jazz bands, and other popular ensembles in Britain. In an era when all the orchestras in the world seem to sound alike, this influence has not gone unnoticed. Brass players speak of the "British School of Brass Playing" and recognize its features with positive adjectives such as "precise," "brilliant," "clear," "controlled" and even "fastidious." The younger British orchestral players have made the transition to a characteristic international orchestral style, but some retain elements of the band sound and style. The American analogy is: "You can take the boy out of the country, but you can't take the country out of the boy." I welcome these stylistic differences. From the safe distance created by the Atlantic, I can applaud my British counterparts for maintaining an identity and a tradition. Herbert makes the point that while the importance of this tradition is universally recognized by musicians, "banding" has been kept at arm's length from British institutions, media, the academy, and state sponsorship.

A neat illustration of the ghetto-like existence of brass bands is found in their treatment by *The New Grove Dictionary of Music and Musicians*, which acts as something of a catalyst for informed musical opinion and which by editorial admission 'reflects the tastes and preferences of the English-speaking world'. The space it gives under the entry 'Brass Bands' is only marginally longer than the entry of the history of the triangle, and while personalities such as Johann Petzmayer, the nineteenth-century Austrian zither player, are duly acknowledged with an entry, Harry Mortimer, probably the most influential figure in brass banding, is not (p. 3).

Such oversights are also common in the study of American band traditions. It has been an uphill battle to achieve and maintain high artistic standards that are acknowl-

edged by the musical community. Even giants in the field such as John Philip Sousa, Patrick S. Gilmore, Edwin Franco Goldman, and Frederick Fennell rolled up their sleeves and entered the fray to defend their musical values and the place of the wind band. American bands have the advantage of a foothold in the public schools and higher education. British banding is largely male, extracurricular, and characterized by a camaraderie that is climaxed by the ritual of contest.

There have been two good books on British Bands before this contribution. They are Russell and Elliot's *The Brass Band Movement* and Arthur Taylor's *Brass Bands*.¹ This book, along with Herbert's important article, "The Repertory of a Victorian Provincial Band," Herbert & Myers' "Instruments of the Cyfarthfa Band" and a number of post-graduate British studies cited by Herbert bring the scholarship up to date and set a standard that will permit future work in the history of British Brass Bands.²

Herbert's book is in six sections. Two are historical, and two are sociological. One treats the transplanting of the British Band in Australia. A postscript provides a tidy summary and asks questions that are worthy of future research. Three appendixes deal with instruments, the development of contests, and a list of contest winners from 1853-1989. Historical Brass Society readers will find the first chapter on 19th century bands by Herbert, the fourth chapter by Vic and Sheila Gammon on the nature of the change or "revolution" in the mid-19th-century band's social and musical contexts and the appendix on instruments by Myers to be the most interesting from a historical perspective. Dave Russell's chapter 'What's Wrong with Brass Bands?' treats issues of 20th century performance in chapter two. Cliff Bevan deals with the band contest phenomena in chapter three.

An anthology of this type invariably forces the reader to adjust to the change in tone, discussion and emphasis of the various contributors. For example, Myers spells Haliday (the inventor of the keyed bugle) correctly (p. 172). Herbert spells it Halliday (p.17). Myers says there is no evidence of keyed bugles playing all the treble parts in any brass bands (p. 169). Herbert cites MacFarlane's *Eight Popular Airs for Brass Bands* of 1836 (with three keyed bugles on the primo treble parts) as being the first British publication specifically for brass bands (p. 18). I take notice of such nits because this is my area of research, but this level of detail is the charge of the editor. There are a few other blemishes, such as John Philip Souza [*sic*] and Patrick Gilmour [*sic*] on page 5. Small criticisms aside, the writing is excellent and engaging. Herbert has made a wonderful contribution to filling in the details of the early-19th-century English band. His first chapter combined with the articles on the repertoire and the instruments of the Cyfarthfa band cited above are very important pieces of research. Arnold Myers' appendix on instrumentation is definitive. Clifford Bevan's engaging writing is always interesting and entertaining. Too often books on popular music themes lack the documentation that is given in this book. This makes it a particularly welcome addition to the resource material on bands. Americans will see much of their musical heritage in these pages and gain understanding of the banding tradition that has grown as a separate limb from the international family tree of brass playing. This is an excellent contribution to the field

of band research. It is essential reading for present and future students of band literature and lore. The only negative factor is the price. At \$88.00 for a hardcover copy, even the most ardent brass scholar will suggest that their local library order it. (Ralph T. Dudgeon)

NOTES

1. J. F. Russell and J. H. Elliot, *The Brass Band Movement* (London: J.M. Dent, 1936); and Arthur Taylor, *Brass Bands* (London: Hart-David MacGibbon, 1979).

2. Trevor Herbert, "The Repertory of a Victorian Provincial Brass Band," *Popular Music* 9/1 (1990): 17-32. See also T. Herbert and Arnold Myers, "The instruments of the Cyfarthfa Band," *Galpin Society Journal* 41 (1988): 2-10. Dissertations by J. Scott, David Russell, and M.J. Lomas are cited in Herbert, *Bands*, p. 6, n. 11.

The Art of the Trumpet Maker: The Materials, Tools and Techniques of the Seventeenth and Eighteenth Centuries in Nuremberg, by Robert Barclay. Oxford: Clarendon Press, 1992. Early Music Series 14. ISBN 0-19-816223-5.

As more and more makers and players are now taking a serious interest in the historical antecedents of their chosen instruments, this book fills a growing need and will be welcome on many library shelves. I am pleased that the author is Robert Barclay, whose instruments I have seen and whose workmanship I greatly admire: he has done as fine a job with this book as he does with his instruments. His scholarship and thorough research are obvious throughout the book, which is well laid out with 107 black-and-white illustrations. Many of these are excellent photographs, and there are also very clear modern line drawings and some interesting drawings from the 16th and 17th centuries. The author states that this is not intended as a do-it-yourself book for would-be makers of Nuremberg trumpets, but it could well become one in view of the amount of information it contains.

Chapter One sets out Mr. Barclay's reason for writing this book. He believes that musicians wishing to play early music should know as much about the manufacture and limitations of the original instruments as they do about the composers who wrote the music. I personally would extend this argument even to players contemplating performing early music on modern instruments, as one occasionally hears the impossible trill or ornament which would have been unplayable on an original instrument. This approach to performance is gaining ground, as shown by an incident at a recent master-class recorded by BBC television. A young horn player working on a Diabelli rondo was playing a modern horn. The professor demonstrated a more correct alternative, using a hand horn in order to show which notes should be stressed less, and where it would be

preferable to use a lip trill instead of valves in order to re-create the “feel” of the earlier period. Also in this chapter are details regarding the author’s sources of information. He draws his conclusions from three fields: 1) the living tradition of workmanship as seen in the work of skilled restorers who still use hand-working methods, 2) information from the marks left by the tools of the makers (a good bit of detective work!), and 3) written sources of the period.

Chapter Two contains a brief history of the instrument, including the changes (e.g., bell profile) that occurred during the 17th and 18th centuries, and the methods of metal production at that time. The major families involved in trumpet manufacture and the stylistic features of their work are discussed and illustrated.

Chapter Three is an account of the mining and refining of copper, its conversion to brass and the production of silver. There are excellent contemporary illustrations of some of the processes involved and a section on metallurgy explaining the breakdown and corrosion of metals. I personally found this chapter fascinating.

Chapter Four is very informative on the subject of solders and fluxes. It made me very thankful for modern solder!

Chapter Five discusses the workshops, and includes good contemporary illustrations of workshops and tools, such as bending-jigs and early lathes. The author’s own present-day tools are shown, many bearing a remarkable resemblance to those of the 16th and 17th centuries. Techniques for casting small items such as ornaments are described, as are early workshop conditions and the horrific related diseases which resulted from the use of mercury and acids. Workmen’s hands became hard, cracked and uncleanable so that in 1760 a doctor’s report on a sick brass worker described his hands as “having the exact appearance of parchment, full of chaps; and when I endeavored, by force, to straighten the fingers, the blood started from every joint of them.”

Chapter Six. Oh, dear, Georg Friedrich Steinmetz! As they say in school reports, “Could do better!” In the fine photographs which illustrate this chapter, Steinmetz’ work is used as an example of less-than-excellent workmanship. This chapter really does contain everything you always wanted to know, from bell production through rolling and seaming tubes to bow-bending. It includes a table of the comparative thicknesses of bell metal, comparing an original Nuremberg instrument to one of the author’s copies in order to show how much hammering was needed to flare the bell to the correct contour. This is a prime example of the thoroughness of Mr. Barclay’s research. There is information on garnish production—embossed, engraved and punched—and clear drawings of six styles of garnishes by various makers. Photographs are clear and plentiful and there is a lot of detail on making, decorating and fitting garlands. The production of balls/baubles is adequately covered so that we no longer have to use doorknobs! There is useful information on burnishing, and the chapter ends with information on the manufacture of crooks and shanks for tuning.

Chapter Seven, the Conclusion. Mr. Barclay takes his stand on the ethical high ground and argues the point that the maker’s effort in producing a “perfect” copy should really be matched by the players’ effort in playing authentically, i.e., without finger

holes. He puts forward an interesting argument based on the lack of originals available to be played and their problems of intonation caused by the aging of the metals. The issue of finger holes is wide open: possibly if we returned to the temperament of the 16th and 17th centuries the harmonics would not have to be “bent” so much to suit modern ears. Then record producers would not have to be “bent” so much and finger holes would become irrelevant. This debate will doubtless continue.

To summarize: an essential book for makers which will also stimulate and enlighten players. It is very well worth reading from cover to cover, although readers will find themselves dipping into it again and again, emerging with as profound a respect for the original makers of Baroque trumpets as we have for the original players of these instruments. (David Edwards)

José de Juan Martínez, *Metodo de Clarin* (1830), Edición de Beryl Kenyon de Pascual, Madrid: Real Conservatorio Superior de Música de Madrid & Cámara de Comercio e Industria de Madrid, 1990.

José de Juan Martínez was an important Spanish trumpeter. Born early in the 19th century, he began his performing career in the royal guards band. He advanced to the opera orchestra in 1848 and became principal trumpet in the Chapel Royal, a post he held until his retirement in 1882. He was appointed professor of trumpet when the Royal Conservatory of Madrid was founded in 1830 and continued there as a teacher until 1883. At the conservatory, he taught students to play the circular hand-stopped trumpet (a small horn), the cavalry trumpet, and the keyed trumpet.

Although it is not mentioned, it is quite possible that he also taught and played the keyed bugle. In 1828 the two-piston cornet was introduced in Spain, followed by the arrival of the three-piston cornet around 1838. Martínez also taught these instruments as they became popular. The present volume under discussion, however, is primarily a method for the natural trumpet or horn with brief instructions for the use of hand-stopping on the circular trumpet. This seems to have been a speciality of Martínez and other Spanish performers such as Agustín Lacarra, who referred to his instrument as *clarín be basco*, or “Basque trumpet.”

The original copy from which this facsimile is made is housed in the library of the Real Conservatorio Superior de Música in Madrid (cat. no. S/1288). Martínez produced the book for his trumpet classes at the Conservatory. The work is modeled after David Buhl’s *Méthode de la Trompette* of 1825, but Martínez did not follow Buhl’s method slavishly. For example, Buhl’s exercise number 8 and Martínez’ number 5 are the same. Buhl’s number 13 is the same as number 6 in Martínez. In her forward, Beryl Kenyon de Pascual points out the differences of the two methods. These deal primarily with the use of articulation and the language differences from the French. Martínez appears to have followed Spanish traditions closely, as his articulations match the *alarma de caballeria*, or calvary calls used in Spain. The information on hand-stopping is

influenced by Karl Bagans' 1829 article which appeared in *Allgemeine Musikalische Zeitung* Nr. 43 (p. 337). Martínez stresses the need for clarity in the use of all the tones and talks about how one can bring the difficult notes to sound well with the hand. Martínez' language is very strange. I had thought that my high-school Spanish and my experience of living a few miles from Mexico for nearly twenty years would equip me to understand the average talk of a Spanish trumpeter, but Martínez' Spanish is written in an anachronistic style that would have been considered flowery and antique even in 19th-century Madrid. The effect is as odd as hearing Wynton Marsalis deliver a trumpet lesson in Shakespearean verse. Language does reflect our thought process and perhaps the antique tone sets the image of how old and majestic the trumpeter's art really is.

As a method, trumpeters will see little that is new here. Martínez begins with the mouthpiece alone, using the sign of a circle with three diagonal lines through it to indicate music to be played in this way. Pages 10 through 34 consist of graded exercises that proceed in difficulty in the style of Buhl, Thomas Harper Sr. and Jr., and Dauverné. This material is followed by nine duets to be played in C and D and three more which can be played in a variety of crookings. Finally there are two marches for four fanfare trumpets.

This method is important because it is the first trumpet method by a Spaniard; it documents a regional style of playing that was clearly influenced by Buhl and Bagans; it demonstrates the link between early 19th-century horn and trumpet playing; and it retains its original pedagogical purpose of teaching the trumpet or small horn. Beryl Kenyon de Pascual and the Conservatory of Madrid have provided a real service to the early brass community in making this work available in facsimile reprint. The facsimile and commentary are printed on high-quality paper. There is a full-page picture of the circular trumpet or clarin that Beryl Kenyon de Pascual believes to have been the type of instrument that was played by Martínez. The text is in Spanish, but a one-page summary is provided in English. More background information on this method can be found in German, French, and English in B. Kenyon de Pascual's fine article, "José de Juan Martínez's tutor for the circular hand stopped trumpet" in *Brass Bulletin* no. 57 (1/1987): 50-65. I have used this method with several of my own students with success and I highly recommend it not only for its historical, but also for its practical value. (Ralph T. Dudgeon)