



Franz Streitwieser, many years the solo trumpeter with the Salzburger Festspiele and the Philharmonic Orchestra in Freiburg, has received much attention in his recordings and performances of 18th-century high horn music on the Clarinhorn, a circular form of the flugelhorn designed by the performer himself. As an avid instrument collector, Streitwieser founded a highly regarded instrument museum in Pottstown, Pennsylvania,

which opened in 1978. In 1996, this collection was transferred to the Schloss Kremsegg in Kremsmünster, Upper Austria.

The Fluegelhorn: The History of the Fluegelhorn as Illustrated by the Streitwieser Collection of the Instrument Museum of Schloss Kremsegg, is a beautifully photographed, handsomely bound book that details the history of the flugelhorn and related instruments. With over 100 examples of instruments belonging to the flugelhorn and bugelhorn families, the Musikinstrumentenmuseum in Schloss Kremsegg contains one of the largest collections of these instruments of any museum in the world, and as such is uniquely positioned to serve as the instrument reference for this work.

The book begins with a narrative history of the flugelhorn, and includes discussions of natural signal horns, keyed bugles, early valve flugelhorns, flugelhorns in contemporary music, and the clarinhorn. Following this section are over 200 color photographs of nearly 100 instruments from the Schloss Kremsegg Music Instrument Museum that illustrate, in vivid detail, the evolution of these instruments from the late 18th century to present. Included are photographs taken from multiple angles that display both the overall instrument, and unique design features including mouthpieces, bell etchings, valve designs, and manufacturer information.

In the third part, a detailed description of each instrument is given that includes instrument and mouthpiece dimensions, pitch, materials, shape, and other prominent design features. A bibliography that includes selected repertoire, related literature, and a selected flugelhorn music listening list greatly enhances what is already an outstanding edition.

The Fluegelhorn: The History of the Fluegelhorn as Illustrated by the Streitwieser Collection in the Instrument Museum of Schloss Kremsegg is an superb reference work that will appeal not only to brass instrument scholars, but to general readers as well. PPVMEDIEN GmbH, Edition Bochinsky spared no expense in the publication of this volume—the cover and binding are of highest quality, and the paper utilized for the hundreds of beautiful photographic images and wonderfully presented text (in both German and English) is of archival quality, and will provide great durability for many years. Ralph Dudgeon and Franz Streitwieser are to be commended for their outstanding contributions to the field of flugelhorn history. (John Korak, Southern Illinois University Edwardsville)

Make Plans Now to Attend 2006 ITG Conference Rowan University Glassboro, New Jersey June 6 – 10, 2006 Bryan Appleby-Wineberg, Host

Maniscalco, Leonardo. *La Sonorità e la Tecnica (Sonority and Technique: Daily Exercises to Increase Sonority and Technique in the Study of Trumpet, Volumes 1 – 2)*. Capua, Italy: Edizioni Esarmonia
http://www.esarmonia.com
2002. Softcover, 80 pp. (vol. 1), 48 pp. (vol. 2).



Leonardo Maniscalco is an accomplished performer and teacher who currently plays trumpet in the orchestra of the Rome Opera House. His years of experience shine through in these thoughtfully prepared volumes of daily exercises dealing with aspects of sound production and technique.

The two volumes of *La Sonorità e la Tecnica* contain a variety of studies dealing with numerous aspects of trumpet playing includ-

ing attacks in all registers, major, minor and chromatic scales, diminished chords and large intervals. All of these are presented in an easy to read format. Given the overtly technical nature of much of this material, there is also an astonishing degree of musicianship illustrated that isn't seen in many works of this type.

Though the accompanying text is written text in Italian, the intent and procedure for each of the groups of exercises is such that, while a passing knowledge of Italian might be helpful, it is certainly not necessary. An admonition to play a low F natural "trombonistico" should not tax our linguistic skills unduly. There are, however, a few instances of notes corrected in my review copy with ballpoint pen that prove somewhat disconcerting.

La Sonorità e la Tecnica is a worthy addition to the trumpet study literature. The material is pedagogically sound and is presented logically and with great musical sensibility. It deserves a place in our libraries. (Lee J. Weimer, Lambuth University)

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