

REVIEWS

Sonata Trombone & Basso by Anonymous. Edited by Howard Weiner. Ithaca, New York: Ensemble Publications, 2002. Price \$12.00. Catalogue No. ENS 082. Order from Hickey's Music Center, 104 Adams Street, Ithaca, NY 14850, tel. 800-442-5397, <http://www.hickeys.com> or other music dealers

If there is a controversial piece in the solo trombone repertoire with respect to editing and title, this is it. *Sonata Trombone & Basso* is extremely important to trombonists, as it is one of only two extant solo sonatas from the seventeenth century that specify the trombone as the solo instrument. The other is *La Hieronyma a 1*, by Giovanni Martino Cesare, from *Musicali Melodie* (1621). The anonymous sonata has appeared in two editions previous to this one: Irvin L. Wagner's edition for Frederick Music Publications (1978) and Ken Shifrin's edition for Virgo Music Publishers (1999), under the title *St. Thomas Sonata*. Neither of these has proven to be satisfactory, as outlined in reviews by J. Michael Allsen (*Journal of the International Trombone Association* 28, no. 2 [2000]: 14-17) and Howard Wiener (*Historic Brass Society Journal* 11 [1999]: 206-08). Readers are directed particularly to the latter review, which outlines the details of the history of the discovery and subsequent editions of this piece. Thankfully, Weiner has now provided an edition that improves on both.

The reason that preparing an edition of this piece has proved troublesome, as Weiner explains in the introduction to his edition, is that the original manuscript is littered with errors, particularly with respect to the alignment of the solo and continuo parts, as well as the placement of the repeat signs and the editorial interpretation of the black-note coloration in the third movement. Weiner does an admirable job of providing a simple and relatively non-tampered edition (in contrast to Shifrin's), along with straightforward explanations for his choices. While I concur with his solutions regarding the alignment and the coloration, I do not believe the editorial creation of first endings for either section in the third movement is necessary, if the repeat sign is placed between measures 61 and 62. The problem in the manuscript, as Weiner states, is that the double repeat signs between measures 60 and 61 of the third movement (3/2 section) create an odd chord progression if the repeat is taken back to the beginning. The cadential progression of B \flat major to C major should conclude on an F major chord (found in measure 61), but the repeat takes one back to the D minor chord of the movement's opening measure. Weiner's solution is to supply two endings. The first ending provides the necessary cadence to F major on beat 1, but then beats 2 and 3 of the first measure of the movement (m. 38) are added editorially (melody *f*, *d'*, *e'*), and the first repeat sign is moved from m. 38 to m. 39 (the second measure of the movement). This works, but since the manuscript has so many alignment problems to begin with, the simplest solution would be to put the repeat signs between measures 61 and 62. This would result in a cadential resolution to F major that permits the repeat back to the beginning of the movement (F major to D minor) and does not disrupt the unifying opening motive (melody *d'* *d'* *e'*) that is reiterated in m. 50.

Weiner also provides a first and second ending for the second section that terminates

the third movement, which is more musical than what is in the manuscript, but if the repeat sign is moved to m. 62, the added first ending to this section is unnecessary as well. To be fair, Weiner is clear about what he has done and mentions other options for the performance of this movement, with or without the provided endings.

My other quibbles have to do with the title on the cover (the word *Solo* is omitted –it is included correctly on both the title page and the part) and the lack of brackets to indicate editorial changes in both the solo part and the continuo. While Weiner provides notes for his editorial emendations in his introduction (I would still prefer to see them in the part), the figured bass, provided by Johannes Strobl, does not. Although the realization fits well under the fingers, performers new to this piece will not know that anything has been changed. For example, each movement now ends on a D major chord, unlike the manuscript. This could be rectified simply by providing [#] in the continuo, which allows the performer to decide. I also thought that a fugue could have been created in the continuo part for the second movement, marked *Fuga* (mm. 18-37), something the Wagner edition at least attempts. My other minor criticisms have to do with the quality of the printing: figures 1 and 2a in the introduction are fuzzy, and the common time signature on page 3 is misplaced (it appears on top of a word rather than in the space provided). Otherwise, this inexpensive edition is well worth adding to the trombonist's library, for its readability, accuracy, explanations, and provision of solo parts in both alto (the original) and tenor clefs. It is laid out in such a clear and simple way that performers can modify the endings and the continuo realization as they see fit.

Charlotte Leonard

The Trombone, by Trevor Herbert. Yale University Press: xvi, 399 p. ISBN 0-300-10095-7. Price, \$38.

Trombonists have long awaited a good book on the history of the trombone. For a number of years, my own book,¹ limited in scope to the eighteenth century, and Hans Kunitz's *Posaun*² were the only book-length historical studies in print dedicated to the trombone. Recently two books have appeared that examine its entire history, one in French by Benny Sluchin and Raymond Lapie³ and now one in English by Trevor Herbert. Both are welcome additions to the literature.

In his introduction, Herbert points out that the trombone has several histories, not just one. Like all other instruments, the main historical influences on the trombone are its designers and makers, composers of music for it to play, and the players themselves. Of these, Herbert considers the players the most important. So his stated principal objective is to understand the musical values, repertoire, events, economic conditions, and so on that preoccupied trombone players. He is not content to provide a simple chronology of trombone-related facts divorced from their historical, social, and economic contexts.

Herbert's structure is both chronological and thematic as he traces the physical development of the instrument, the various and sometimes overlapping repertoires and performance practices, and the people who played trombone throughout its history. This ambitious set of objectives is both the strength of his book and its weakness. His recognition of multiple histories and insistence on studying them in context makes it a much more interesting, provocative, and important book than a simple chronological recitation would have been. However, he does not quite succeed in following all of his various threads to their conclusion.

There are fourteen chapters. The first two cover the basics of the trombone, with descriptions of its various parts and technique. Chapters three through six trace the history of the trombone from its origins in the late Middle Ages or early Renaissance to its near extinction in the late seventeenth century and its revival in the late eighteenth century. The decline in playing trombones was not accompanied by a decline in manufacturing them, and trombones were actually made in more places after about 1750 than before. The chapter on decline and revival therefore traces this decentralization. That seven surviving eighteenth-century trombones were made in Sweden begs for further research on the trombone's role in Swedish music. The chapter concludes with a look at the English *flatt trumpet*, a short-lived sort of slide trumpet.

Beginning with the nineteenth century, the story becomes much more complicated. Not only were there revolutionary changes in technology and music education, there was a growing rift between art music and various vernacular traditions, and amateur players rather swiftly began to outnumber professional trombonists. Only a much less ambitious book could make sense of this period in a single chronological sequence. Herbert provides multiple chapters that describe different aspects of the same time period. Unfortunately, he does not consider the nineteenth and twentieth centuries as a unit, even though there is more continuity than discontinuity. That has the effect of artificially dividing discussions that logically belong together.

Chapter seven covers the education of trombonists in the nineteenth century. Beginning with Antoine Dieppo's appointment as professor of trombone in Paris in 1836, European conservatories trained trombonists as soloists. Herbert notices that they gave much less attention to the very different skills required to meld three individuals into an orchestral trombone section. And so naturally this chapter is the appropriate place to introduce the astonishing number of renowned soloists active in the nineteenth century, who may or may not have learned their craft in a conservatory. I am glad to read, by the way, that all of the Paris Conservatory contest solos written since 1842 are still extant. Gounod wrote one or two of them.⁴ Perhaps someone will prepare a modern edition.

The eighth chapter discusses the trombone in nineteenth-century orchestral music and the long process of learning to form a functioning trombone section from three individuals. Herbert suggests, quite plausibly, that it was the frequency of performances of a handful of pieces such as Beethoven's Fifth Symphony, Haydn's *Creation* and Mozart's orchestration of Handel's *Messiah* that made availability of good orchestral trombonists a requirement rather than a luxury. Of course, those few canonical pieces with trombone parts encour-

aged composers to write new music with trombone parts, some of which have themselves attained canonical status.

The ninth chapter examines the valve and the various ways it was applied to the trombone, with a slight detour to describe other instruments sometimes played by trombonists: the bass trumpet, Wagner tuba, euphonium, and ophicleide. The tenth chapter purports to look at popular music, although it is more concerned with the manufacture and marketing of trombones and the rise of amateur trombonists.

Twentieth-century developments occupy chapters twelve through fourteen. Chapter twelve completes the story, begun in chapter eight, of the development of the trombone section. It also considers recordings not only as documenting performance practice, but also affecting it by replacing distinctive national styles with a single international style. Chapter thirteen looks at jazz, and chapter fourteen examines the wide variety of styles that the modern trombonist is supposed to deal with on a daily basis. It looks briefly at modern solo repertoire using traditional techniques and then juxtaposes the postwar avant-garde and the early music movement as different manifestations of postmodern conditions. There are also six appendices that examine such issues as surviving trombones, trombone method books, etc., in tabular form.

The eleventh chapter, "The Moravians and Other Popular Religions," sits awkwardly between the nineteenth- and twentieth-century developments. It includes not only the Salvation Army and the shout bands of the American south, but also the assimilation of the trombone into the indigenous music of non-European countries where the Salvation Army established brass bands. Anyone who is intrigued by this information and wants to find it again will not get any help from either the table of contents or the index (although the index is generally well done).

There are some other weaknesses, including a noticeable British bias. Too often, the chapter headings do not adequately describe the actual contents. One of the stated purposes of the book is to examine how trombonists made their living, but the chapter on the late Renaissance does not explain the very different implications of working for a court, a town, or a church. The chapter on the decline and revival of the trombone documents the decline, but does not explain the reasons for it. And while developments in France and Italy were much more important to the world-wide revival of the trombone than developments in England, the French contribution is summarized in three paragraphs, with no endnotes telling readers where they can find more information. Some few remarks about Italy occur in that passage. English developments are described in nine well-documented paragraphs.

The story of music education that began with the Paris Conservatory practically ends there, without even finishing that story. The table of professors in Paris ends with André Lafosse, who retired in 1960. There have been other trombone professors at that conservatory in the past forty-plus years. Why not at least include them in the table? And why not acknowledge the contributions of people who taught somewhere else besides Paris? Emory Remington, Paul Weschke, and Vladimir Blazhevich come immediately to mind as influential teachers who deserve a place in the same context as the Paris professors.⁵

Herbert does provide the names and dates of service of three men who taught at Royal Military School of Music in England. His source appears to be inaccurate in part, saying that [Felippe] Cioffi taught there from 1860 to 1866. The *Musical World* announced that he died 8 August 1860 after a long illness.⁶ Again, there is no note to indicate where more information can be found, and I have personally been looking for information about this school ever since I learned that Cioffi had been on the faculty.

I am disappointed that Herbert does not say anything about Cioffi, who astounded critics on both sides of the Atlantic, as a soloist.⁷ Other soloists besides Cioffi and William Winterbottom (who is mentioned in passing) were active in England. There were other French soloists besides Dieppo, and so on. Generally, as far as European soloists are concerned, Herbert does not give much of the flavor of their careers. He provides a somewhat better summary of American popular soloists, but gives the false impression that most Europeans trombone soloists played art music and most Americans did not. The Europeans he mentions played with orchestral accompaniment and most of the Americans played with band accompaniment, but much of the orchestral concert life that featured trombone soloists in Europe was as far removed from art music as anything the Americans played.

The trombone was a surprisingly popular solo instrument in the nineteenth century (in multiple senses of that notoriously difficult word), even though, as Herbert notes, critics lost no chance to comment on how unwieldy the instrument is. There appears to have been a significant decline in trombone solos in art music sometime during the late nineteenth or early twentieth century. Davis Shuman (another important person whom Herbert does not mention) began presenting trombone recitals in New York in 1947 and opened up a whole new setting and new repertoire for the trombone as a solo instrument. Twentieth-century soloists are not neglected as completely as twentieth-century music education, but the treatment of them and the very different context in which they perform is still inadequate.

As I have indicated, the discussion of orchestral playing begun in chapter eight is separated from its conclusion by three chapters. This twelfth chapter also repeats and amplifies some of the information on Arthur Pryor as a soloist from chapter seven, which seems irrelevant to the topic at hand (Pryor as a conductor on many recordings). Jazz certainly deserves its own chapter, but it logically belongs next to the chapter on popular music. That chapter, though, actually has much more information on the manufacture of trombones than on any of the various styles and repertoires that could be called “popular,” although there is some attention to Latin American music here.

One other fact bears mentioning, although I do not intend it as a criticism. Anyone looking for detailed descriptions of the trombone parts in the standard repertoire will have to look elsewhere. Some readers may expect to find such descriptions in a history of the trombone, and that is not an unreasonable expectation. The Sluchin and Lapie book, for example, has a more extensive survey than Herbert’s. On the other hand, to my mind this omission is not as serious as the others I have listed. Orchestral trombone parts have been the subject of several doctoral dissertations and a whole series of articles in the *ITA Journal*, to mention only two kinds of sources where information on them can easily be

found. While a few additional paragraphs per chapter would have covered most of the rest of what I notice as missing, detailed description of any more orchestral trombone parts than Herbert provides would have had to displace something else. I cannot imagine what could have been sacrificed to make room for it.

The omissions and problems with organization do not diminish the fact that Herbert's book is a significant achievement. Not only does it summarize in one place a lot of information previously scattered in dozens of journal articles and books, it contains plenty of fresh details. Even considering only what Herbert found in secondary sources, there is probably no reader who will not find a lot of new information.

There are also fresh ideas that demonstrate a fertile imagination. I have already mentioned the insight that nineteenth-century conservatories were so intent on training virtuoso soloists that they did not adequately prepare trombonists for the kind of musicianship necessary to play the standard orchestral repertoire. There are other similar insights, all buttressed by solid documentation.

Some of Herbert's primary source material is familiar, such as books by Virdung, Praetorius, Mersenne, and Speer, but his bibliography also lists sixteen archives and specialist libraries that he has visited, mostly in Britain or the United States. For example, he has examined English patent records, which surely took a great deal of time and patience. I hope that other scholars will be inspired to spend similar effort looking through patent records in other countries. Not only does this kind of information document the major developments in trombone manufacture, it shows all kinds of blind alleys, false starts, and thoroughly ridiculous ideas that are as much a part of the creative process as the successes.

Herbert has spent a comparable amount of time locating and listening to recordings and made very creative use of them. He is also thoroughly familiar with the instruments in the major museum collections and cites many methods books and orchestration textbooks, some of which, at least, will be unfamiliar to most readers.

There are some categories of primary sources that Herbert did not use extensively, including travel diaries and memoirs, nineteenth- and twentieth-century newspapers and periodicals, and compilations of archival documents such as Osvaldo Gambassi's exploration of music in Bologna.⁸ My criticisms of the last half of Herbert's book is based on my reading of these kinds of sources, but I am not suggesting that he should have looked at these on top of everything else. There is far more primary source material relevant to the trombone than any one person can ever explore, and Herbert does not totally neglect any of the categories I mention. If he had chosen to spend adequate time looking for these sources in addition to his use of patents and recordings, he would be nowhere near ready to publish anything by this time!

As an indication of the amount of information Herbert had to digest in order to write the book, there are twenty-four pages of endnotes and twenty pages of bibliography, which does not include a discography. Of course there would have been no need for him to list all of the recordings he listened to, but it must significantly exceed the number of the ones he actually cites in his endnotes.

Even if he had chosen to write a book based entirely on secondary sources, it would have filled a need. What he has actually accomplished is much more significant. Whatever other books on the history of the trombone will appear in the future, they will supplement, not supersede this one. It is a monumental work of research that will long remain a landmark of scholarship in the history of musical instruments.

David M. Guion

¹ David M. Guion, *The Trombone: Its History and Music, 1697-1811* (New York: Gordon and Breach, 1988).

² Leipzig: Breitkopf & Haertel, 1959.

³ Benny Sluchin and Raymond Lapie, *Le trombone à travers les âges* (Paris: Buchet/Chastel, 2001).

⁴ Constant Pierre, *Le Conservatoire Nationale de Musique et de Déclamation: documents historiques et administratifs, recueillis ou reconstitués*. (Paris: Imprimerie Nationale, 1900), 652.

⁵ Remington is listed in a lengthy table that enumerates important conservatories and their first trombone teachers. With two or three exceptions, subsequent teachers are not mentioned in the table, and none of these people are acknowledged in the text.

⁶ *Musical World* (Aug. 11, 1860): 508.

⁷ See David M. Guion, "Felippe Cioffi: A Trombonist in Antebellum America", *American Music* 14 (Spring 1996): 1-41.

⁸ Osvaldo Gambassi, *La cappella musicale de S. Petronio: maestri, organisti, cantori e strumentisti dal 1436 al 1920* (Florence: Olschki, 1987); *Il Concerto Palatino della signoria di Bologna: cinque secoli di vita musical a corte (1250-1797)* (Florence: Olschki, 1989); *L'Accademia Filarmonico di Bologna: fondazione, statuti e aggregazioni* (Florence: Olschki, 1992).

CORRESPONDENCE

Concerning Timothy J. McGee's article "Silver or Gold: The Color of Brass instruments in the Late Middle Ages;" *Historic Brass Society Journal* 17 (2005): 1-6, as well as some of the questions raised in it, I would like to offer the following information.

Metals for the production of "brass" instruments must fulfill certain technical requirements:

- a) They must be capable of being cast as thin-walled tubes or
- b) they must be capable of being made into thin sheets that can be formed into absolutely leakproof tubes. Thus it is necessary that they possess good deformability and solderability;
- c) they must be largely immune to the highly corrosive conditions present during the use of the instrument; and
- d) they must exhibit a certain rigidity in order to give the instrument the required stability.

Until the middle of the eighteenth century the only metals generally known and available for processing were gold, silver, iron, lead, zinc, and copper (including the alloys bronze and brass).

Of these, only gold, silver, copper, and the copper alloys fulfill the above-mentioned requirements. And of these, gold, silver, and copper had been hammered out to relatively thin, large-sized sheets since Antiquity. I do not know, however, if a useable wind instrument has ever been made of gold.

Silver, copper, and bronze were employed in making wind instruments in Antiquity. The "optical upgrading" of objects by means of surface finishing, for example, gold plating of copper and silver utensils or silver plating of copper and copper alloys, had also been technically mastered in Antiquity. The employment of finishing processes on metal wind instruments for representative purposes (for example, for religious services or at courts) is at least probable for the period of Antiquity, and certainly beyond dispute for the time thereafter. This means, however, that a historical illustration cannot necessarily be used to determine the basic material employed.

The first use of brass for "brass-wind" instruments is not known with certainty. The brass would have had to have been available in the form of a relatively thin sheet. Brass, however, does not lend itself to being hammered into to a thin sheet as so easily as gold, silver, or copper. It follows, therefore, that sheet brass has existed as a commodity only since the existence of the corresponding hammer mills. These first emerged during the first half of the fifteenth century.

In technically highly developed Nuremberg, the first hammer mills were set up around 1380 for processing iron. This industry developed very quickly, however, so that by 1464 there were already twelve hammer mills in Lauf an der Pegnitz (a town belonging to the Free Imperial City of Nuremberg); of these hammer mills, six were for iron and six were

for brass. It is therefore highly unlikely that sheet brass was used to manufacture wind instruments in the period before 1400. After 1450, however, sheet brass became a widely used material, much valued by craftsmen (including trumpet and trombone makers) because of its excellent properties.

Karl F. Hachenberg

GUIDELINES FOR CONTRIBUTORS

The Historic Brass Society invites submissions of articles for its annual *HBS Newsletter* and annual *HBS Journal*.

1. The HBS publishes articles based on any aspect of brass instruments of the past—from antiquity through the twentieth century and representing cultivated, vernacular, and non-western traditions. The *Journal* also publishes English translations of significant primary sources that shed light on brass instruments and their use, and it includes in-depth bibliographies and reviews. Most articles in the *Journal* are between 4000 and 6000 words long; shorter submissions (including brief reports of discoveries) are always encouraged, and longer ones may be considered as the subject and treatment warrant. Articles submitted to the *Journal* will be read by at least two expert referees who will advise the editor and board on acceptance or rejection. Contributors should aim for a concise, fluid style of English presentation that will be accessible to a broad audience of academics, performers, and interested amateurs. The HBS reserves the right to edit submissions for style and may return them to the author for extensive revision or retranslation.

2. The *HBS Newsletter* seeks material of a more informal and practical nature, but the HBS holds the same goal of clear, concise writing for its *Newsletter* as it does for its *Journal*. Material appropriate for the *Newsletter* includes: interviews with leading people in the field, instrument collections, instrument making, performance techniques, organizing ensembles, reports on early brass instrument makers, news of the early brass field such as symposia, workshops, concerts, recordings, instrument collections, teaching activities, and reviews of early brass books, music publications, and recordings.

3. Authors submitting *Journal* articles should submit six copies of the article along with a 3.5-inch floppy disk or CD in Microsoft Word® for Macintosh® or Windows®, or in “rich text” format. Authors submitting material for the *HBS Newsletter* should include three copies of their article in one of the formats listed above. Authors from countries in which access to reproduction facilities is severely limited may submit a single copy.

4. Accompanying graphics such as photographs, line drawings, etc. must be submitted as camera-ready artwork or graphic files on disks; TIF format is preferred for graphic files. Musical examples must be either computer-typeset, engraved, or submitted as Finale® files on a 3.5-inch floppy disk or CD. The number and size of graphics will be limited by our space requirements.

5. Material should be double spaced on 8.5" X 11" paper. Authors are requested to place only one character space after every sentence and punctuation mark. Endnotes and bibliographic formats should conform to the guidelines given in *The Chicago Manual of Style*, 14th ed. (Chicago and London: University of Chicago Press, 1993).

6. Musical pitch names and designations should conform to the system given in the *New Harvard Dictionary of Music* (Cambridge: Harvard University Press, 1986), p. 640.
7. Upon acceptance of the article, authors will be assigned an editor who may suggest revisions based in part on the referee's reports and in part on consideration of style. All revisions and changes should result from the ensuing dialogue between author and editor. When they have reached agreement on all revisions, the editor will send the author a revised version of the article. At this time any last-minute corrections should be made in consultation with the editor. Later the author will receive proofs in type, but the only changes allowable at this point will be corrections of any mistakes made during the typesetting process itself.
8. The *HBS Newsletter* is published in June and submissions are due March 1. The *HBS Journal* is published in August and submissions are due the previous October 1.
9. Material should be sent to: The Historic Brass Society, 148 West 23rd Street #5F, New York, NY 10011 USA. FAX/TEL (212)627-3820, E-mail: president@historicbrass.org