REVIEWS

Stewart Carter, *The Trombone in the Renaissance: A History in Pictures and Documents.* Bucina: The Historic Brass Society Series, No. 8. Hillsdale, NY: Pendragon Press, 2012. Hardcover, xiv + 492 pp. ISBN 978-1-57647-206-4. Price $82.00

The Trombone in the Renaissance: A History in Pictures and Documents is a well-organized and thoughtfully prepared volume that will serve both scholars and performers of the Renaissance period. The nearly 500-page volume collects primary sources related to the trombone and its derivatives. Many entries include a short paragraph or two of background information, insights, and interpretation. The clear and concise writing flows smoothly, and the information provided by Carter is concrete and properly referenced. This is a volume of impeccable quality.

As the title suggests, the entries are comprised of iconographic and documentary materials. The iconographic evidence includes paintings, drawings, woodcuts, frescoes, part-books, engravings, plaques, extant instruments, illustrations, stone carvings, and musical examples. The reproductions are generally clear and of high quality. The documents include excerpts from poems, letters, treatises, archival materials, and travelers' descriptions. Where the sources are in a foreign language, the texts are translated and presented in English in the main body of the work; the texts in their original language are included in an appendix and can be located easily for reference. An additional appendix provides a list of surviving trombones before 1600, all of which are referenced and discussed in the main text. Carter also includes a useful Glossary of Terms for Musical Instruments.

An item number is assigned to each entry (whether picture or document) corresponding to the chapter and number within the chapter (e.g., 9–10, chapter nine, tenth item). These item numbers appear in boldface type and are set slightly to the left of the regular margins, helping to facilitate searching and the cross-referencing of material.

The text contains two major divisions. The first, temporal, divides the book into two parts: documents from the fifteenth century and earlier are presented in Part I, those of the sixteenth in Part II. Part I is, not surprisingly, shorter than Part II. For Part I, Carter has included all known references to the trombone and the related contemporary brass instruments. The material of Italian origin greatly outweighs that of other regions in both quantity and importance. Given the number of materials available for inclusion in Part II, Carter has been more selective and chosen compelling sources that provide information about the trombone's form, use, playing technique, repertoire, and performance practice. Within each part, there are further subdivisions by geographical region.

The greatest problem in the early history of the trombone is determining which terms referred to the instrument, particularly when its development was (apparently) in

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flux during the 1440s–1480s. Most of the extant documents describe specific occasions where music employing brass musicians was involved, or provide payroll information and names of performers. None describe the motion of a slide. The terms for the instruments are not employed consistently nor are their meanings transparent.

If there is one question that brass scholars would like to see answered by the documents and iconographic evidence presented in Part I of this volume, it would surely be what the earliest forms of the trombone were like and when exactly they developed. A quick glance at the Glossary of Terms for Musical Instruments is telling—over a dozen different terms can refer to a trombone, with the strong possibility that several of these could also refer to some kind of trumpet or other brass instrument. Scholars have posited the existence of a Renaissance slide trumpet with convincing but perhaps not conclusive arguments.[1] Opinions are divided as to the validity of this claim.[2] Carter does not commit fully to it, but instead, posits the existence of *some* kind of slide instrument—be it slide trumpet or a U-shaped slide instrument that was perhaps transitory.[3] Indeed, he suggests the probability of a slide instrument in many of the earliest Italian entries in Part I.[4] Through examination of the instances where Carter proposes the existence of a fifteenth-century slide instrument, one can deduce four main criteria that led him to these conclusions. First, substantial evidence (documentary and iconographic) suggests that a brass instrument performed together with shawms.[5] An instrument that can switch from one set of partials to another with ease and perform polyphonic music with shawms would suggest an instrument with a slide.[6] Second, the brass instruments in question—slide trumpet and/or U-shaped slide instrument—are frequently differentiated by name from trumpets (*trombetti*) with some consistency and are usually referenced together with shawms (*pifferi e trombone*).[7] This differentiation in terminology and linking of the instrument with shawms implies the development of a different type of instrument than a trumpet or an instrument with significant structural differences from it. Third, the French word for trombone *sacqueboute* and the pull/push movement implied by its name points to the existence of a slide instrument.[8] Finally, the instrument that later arises from these earlier references is what we know as the trombone (from extant instruments, more detailed iconographic sources, and references to the motion of the slide) and logically, there must be *something* that predates it. These are fair and logical assumptions to make.

Tantalizing bits of Part I include items that mention the practice of arranging motets for instrumental performance by wind bands.[9] Such an endeavor with *pifferi*—shawms and one or more brass instruments—would surely include a bass part necessitating the kind of motion that would require performance by a slide instrument. Once again, this points to the presence of a slide instrument.

Carter mentions in his introduction that it is impossible to know for certain which instrument is implied in most instances during the 1440s through 1480s and that a certain degree of speculation is inherent in his line of thought. In the main body of the text, however, he makes assertions about the existence of a U-slide trombone using internal references that are inconsistent, thus muddying the waters. For example,

in the archival document from Florence 2–4 (1443), Carter states "this is the earliest known document in Florentine records that refers to the *tuba tortuosa* (alternatively *tuba torta*)—probably some sort of slide instrument, either a single-slide trumpet or a double-slide trombone." For document 2–6 (1445), he writes, "the term *tuba tortuose* … is probably in reference to an instrument with some sort of slide." Later in the text when addressing the admittedly crude drawings of instruments included in Zorzi's manuscripts, 2–11 (1444–49), Carter reminds us "that contemporaneous documents from Florence from as early as 1443/44 *strongly* [my emphasis] suggest the existence of a U-slide trombone, variously identified as *tuba torta, tuba tortuosa, tromba rota,* and *trombone grosso* (see above, items 2–4 through 2–7)." However, his commentary in items 2–4 through 2–7 *does not* strongly suggest the existence of a U-slide trombone and he states that it could be either a single- or a double-slide brass instrument. To be sure, Carter should be commended for putting forward new ideas about the early development and appearance of the U-slide, and he may well be correct. Nevertheless, the reasons for these assertions and the logic that leads him to these conclusions are not immediately obvious. It would have been helpful to the reader to make this thought process more transparent.

In Part II, German and Italian sources are the most numerous. The sources from German-speaking areas are notable for providing documentation related to specific performers, instrument-making and development, as well as treatises that include depictions of brass instruments and serve didactic purposes. Vivid iconographic evidence of ceremonial, sacred, and secular performances is copious and more detailed than that of fifteenth-century materials. The Italian sources, although fewer than the German, also supply didactic materials, and provide colorful descriptions of ceremonial, sacred, and secular employment of the trombone in the sixteenth century. To mention one example, an archival document from 1590 provides an invaluable description of the duties of the members of a wind band in Genoa.[10]

English documents contain useful information about wages and provide the names of many musicians in the employ of the Court. There are several descriptions of services or ceremonial activities involving *sagbutts*, but little information on performance practice, literature, or instrument design. It is notable and commendable that Carter does not limit his content to sources found in Western Europe, but includes material from Asia, Africa, and the New World.

In sum, Carter notes that diversity is the overriding trend in the documents in Part II. The distinct and divergent roles for trumpet and trombone that can be inferred from the documents of the fifteenth century become more obvious and concrete through the sixteenth century. Trombones become increasingly associated with vocal music in religious services and continue their relationship with wind ensembles; wind ensembles become increasingly diverse with the addition of cornetts and eventually violins. The development of the bass trombone in the later sixteenth century is possibly linked to the increasing importance of the bass line in polyphonic music and the subsequent addition of the basso continuo and the resulting treble–bass polarity in music of the early

seventeenth century. The development of a consort of trombones with the cornett as its soprano instrument and an alto added to the tenor and bass trombones is a further sign of diversity. The intimate relationship between cornett and trombone develops during the later decades of the sixteenth century and the first half of the seventeenth, accompanying the decline of the shawm-trombone *pifferi* dominant in the fifteenth and sixteenth centuries.

I noticed only a very few errors: on p. 128, Item 8–6: "(2) a motet for four trombones and four shawms …" —the number of shawms should be four, not two; pp. 238 and 431, Item 11–20 "a. Johann Haselberg, *Die Stend* …"—the article should be *Die*, not *Der*; and footnote 3 on p. 373 is missing. It should read: "Johann David Wunderer, *Reisen nach Dennemarck, Russland und Schweden 1589 und 1590 in Frankfurtisches Archiv für ältere deutsche Litteratur und Geschichte* 2, ed. J. C. von Fichardt (Frankfurt am Main: Gebhard und Körber, 1812), 211."

This volume provides us with a formidable collection of primary source materials on all aspects of the Renaissance trombone, including the form and development of the instrument, the musicians who played it, performance practice, the activities of trombonists at court (in chamber and in church), as well as secular and sacred music-making practices. We are provided with ample fodder for thought, discussion, and perhaps re-examination of current thought on several important issues. The tight organization and cleanliness of the text present an overview of these materials that can be navigated easily. Having this material together in one volume should facilitate making connections among materials that previously seemed disparate or unrelated and recognizing trends that were previously obscure. In short, this book is a milestone in the scholarship on brass in general and the trombone in particular.

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[1] See Peter Downey, "The Renaissance Slide Trumpet: Fact or Fiction?" *Early Music* 12 (1984): 26–33; Ross W. Duffin, "The *trompette des menestrels* in the 15th-century *alta cappella*," *Early Music* 17 (1989): 397–402; Herbert W. Myers, "Evidence of the Emerging Trombone in the Late Fifteenth Century: What Iconography May Be Trying to Tell Us," *Historic Brass Society Journal* 17 (2005): 7–35; Meyers, "Slide Trumpet Madness: Fact or Fiction?" *Early Music* 17 (1989): 382–89; Keith Polk, "The Trombone, the Slide Trumpet and the Ensemble Tradition of the Early Renaissance," *Early Music* 17 (1989): 389–97; Patrick Tröster, "More about Renaissance Slide Trumpets: Fact or Fiction?" *Early Music* 32 (May 2004): 252–68; John Webb, "The Flat Trumpet in Perspective," *Galpin Society Journal* 46 (1993): 154–60; and Lorenz Welker, "Alta Cappella: Zur Ensemblepraxis der Blasinstrumente im 15. Jahrhundert," *Basler Jahrbuch für historische Musikpraxis* 7 (1983): 119–65.

[2] Carter provides a brief summary of the literature regarding the validity of the slide trumpet, mentioning that Downey and Welker raise doubts as to its existence, whereas Polk, Meyers, and Duffin are supportive.

[3] Carter hints at the possibility of an instrument with a short U-slide and mentions his forthcoming article, "A Tale of Bells and Bows: Stalking the U-slide Trumpet," to be published in *Instruments,*

Ensembles, and Repertory, 1300–1600: Essays in Honor of Keith Polk, ed. Timothy J. McGee and Stewart Carter (Turnhout: Brepols; expected 2013).

[4] For example, in item 2–3 (1437) *tuba ductilis* is translated as a drawn trumpet—"[t]he fact that the instrument itself is identified as a *moveable* trumpet clearly suggests that it was fitted with a slide …"; 2–4 (1443), "[t]his is the earliest known document in Florentine records that refers to the *tuba* tortuosa—probably some kind of slide instrument…"; and 2–6, 1445, "[n]otice the persistence of the term *tube tortuose* … probably in reference to an instrument with some sort of slide."

[5] There are multiple references that link shawms and brass instruments, e.g., 2–9 (1446), an archival document from Siena asks that "you bring two good *piffari* and a *trombone* with you;" 2–20 (1452), links *pifferi e trombone* in a document that discusses the respective salaries of each; and 2–45 (1479), an archival document from Modena, lists the names and instruments (three *piffari* and two *trombone*) of the five members of the court wind band in Ferrara.

[6] In 2–2 and 2–10, Carter mentions this argument and references Meyers, "Slide Trumpet Madness."

[7] In 2–19 and 2–22, Carter notes that a distinction is made between the names used for the trumpet (*trombetti, tubetam, tubatoris*) and a new name, *tubicini*, that probably refers to a trombone or some slide instrument and is (with some consistency) paired with shawms.

[8] There are only a few examples of this in the literature before 1500, but nevertheless, the implication is clear; see 3–12 (1462/63), where the terms *trompettes* and *sacquebouttes* are used in the same sentence and refer to different instruments.

[9] See 2–65 (1494), a letter from Giovanni Aloixe to Francesco II Gonzaga, Duke of Mantua, that describes the arrangement of certain motets for instrumental performance.

[10] See 8–75 (1590), Genoa, Archivio di Stato, Istituzione de la Musica del serenissimo Senato.

Karlheinz Weber, *Her Majesty the Trombone! A Journey of Discovery*. Translated by Daniel C. Villanueva. Publication series of the ITA, catalog number IPV 1229. Würzburg: crescendo brass, 2012. Hardcover, xi + 284 pp. ISBN 978-3-00-038320-5. Price 29.80 €

The present book is an English translation of Karlheinz Weber's *Ihre Majestät die Posaune! Eine Entdeckungsreise*, which was first published by crescendo brass in 2009 and is meanwhile in its third edition. The unusual use, at least in the eyes of an English-speaking reader, of the feminine pronoun "her" in the title is due to the feminine noun "Posaune" of the original German title.

Weber's book is divided into three main sections: the first part deals with the history of the trombone, and the second with its structure, operation, and technique; part 3 offers miscellaneous supplementary information in three appendices. Each part is subdivided into numbered chapters, sections, and subsections.

Although the framework as outlined in the table of contents appears quite logical, Weber has considerable trouble abiding by his self-imposed structure, jumping back and forth between subjects, places, and centuries. For example, section 5.1, "Martin Luther's Translation as 'Posaune'," does not really discuss what the section heading promises. And in any case, Weber has already imposed Luther's translation of the Hebrew *shofar* as "Posaune" upon the English-language Bible texts twenty-five pages earlier in section 2.2. This section, entitled "Israel," starts out with descriptions of the *chazozra*—which

is first said to be made of silver, then, five lines later, of brass (an incorrect translation of "Blech," which in this context means "sheet metal")—and the *shofar*. Then Numbers 10:2–7 ("Make two silver trumpets ...") is quoted, and followed by a short discourse on signal instruments that ends with the dissolution of the Prussian trumpeter's guild on 8 November 1810! This, in turn, is followed by:

> To the Jews, *Posaunen* were God-sanctified instruments of temple work and war. That conclusion is drawn from the story of the siege and conquest of Jericho. The nearly complete Bible text will be reproduced here due to the proverbial "*Posaunen* of Jericho."

To which one can only say: *Oy vey iz mir!*

And for the organologists, there is this gem in section 4.2, "The natural instruments: The pusûne and trumett":

> In Germany, technical improvements the slide brought about did not result in a change to the name *Posaune*. Thus, it is more correct for us to refer to the trombone prior to the invention of the slide as the "natural trombone" or "slideless trombone." Convenience and incomplete knowledge [original: "Bequemlichkeit und Halbwissen"; a more correct translation would be: "laziness and half knowledge"] have allowed the term "natural trumpet" to establish itself in the vernacular, though this does not reflect the true historical case at all.... Yet when written documents refer to and explicitly use the term *busune*, we should not automatically translate this as "trumpet," since the false claim that the trombone developed from the trumpet would thereby be nourished.

This is, of course, utter nonsense.

Another of the many places where Weber did not manage to stick to the stated subject is section 10.1, "Orchestration in the Renaissance." Here, Weber begins with the generalization that instrumentalists in and after the fifteenth century played the whole range of vocal music. So far so good. He then quotes Benvenuto Cellini, Sebastian Virdung, and Martin Agricola, but without adding anything of substance about orchestration. This is followed by a jump to Johann Kuhnau's novel *Der musikalischer Quacksalber,* from which he quotes several passages dealing with the superiority of wind (brass) over string instruments, and with which we are already outside the realm of the Renaissance: *The Musical Quacksalver* was published in 1700. Nevertheless, we can take this as a point of departure to look at yet another of this book's problems: Weber often does not know the sources he cites. For example, if Weber had actually bothered to read Kuhnau's book, he would have discovered that it is not just a "musicians' novel," but a *satirical* novel (although with a moralistic conclusion), that the figure who praises the wind instruments so passionately, a cornett player, is characterized a few pages earlier

as a simpleton and a pompous fool, and that he expounds his convictions at a tribunal presided over by Apollo and the nine Muses (the latter actually university students in drag) that ends in a free-for-all. In view of this, it is rather outrageous to claim, as Weber does, that the quoted text represents Kuhnau's "enthusiasm for wind instruments." It is surely not necessary to point out here that something expressed by a character in a work of fiction does not necessary reflect the opinions of its author.

A further falsely cited source is found in section 11, "Especially Festive Occasions, Princely Weddings," where Weber writes: "In 1578, N. Frischlin published seven books in Tübingen with music for shawms and trombones from the royal Württembergian marriage in 1575." In fact, Nicodemus Frischlin did publish *Seven Books about the Princely Württembergian Marriage in the year 1575*, in a Latin version in 1577, and a German translation a year later. However, in spite of the title, it is just a single volume that is divided into seven "books" or, as we would say today, "chapters." And, tellingly, neither version contains a single bar of music, not for trombones, nor for shawms or for any other instrument or voice.

Section 12.3, "The Salzburg Composers and their Use of the Trombone," also wanders quite a bit off subject: Weber starts out talking about Stefano Bernardi, who was Kapellmeister at the cathedral in Salzburg in the early seventeenth century, then mentions Andreas Hofer, Heinrich Ignaz Franz Biber, and others before arriving at the most famous of Salzburg composers: Wolfgang Amadeus Mozart; but he then continues with composers who have absolutely nothing to do with Salzburg: Beethoven, Mendelssohn, Brahms, Bruckner, Tchaikovsky, Wagner (*Ring* and contrabass trombone), Strauss, Mahler, Schoenberg, Berg, Pfitzner, Ravel (*Bolero*), etc. Weber does, however, offer a tidbit that would surely be a sensation, if it were true: after mentioning *Die Schuldigkeit des ersten Gebots*, K. 35, which Mozart composed at the age of eleven, he states that "Mozart also uses an obbligato trombone in a soprano aria in his earlier work *Die sieben Worte Jesu am Kreuz*." The problem is that there is no piece with this title by Mozart, let alone one with a trombone aria. Leopold Mozart, who compiled a catalogue of his twelve-year-old son's works in 1768, obviously did not know about it, and it is unknown to the editors of the *Köchel-Verzeichnis* and to the authors of the Mozart articles in *Groves2* and *MGG2*. As far as I could determine, there is no reference to it anywhere in the Mozart literature, not even as a lost or spurious work. One can only conclude that this alleged Mozart work is a figment of Weber's imagination.

While reading this book, it also becomes clear that Weber is unaware of any of the trombone research that has been published in the past thirty years. Indeed, the bibliography includes not a single article from this *Journal* or from the proceedings volume of the 1998 Trumpet and Trombone Symposium at Kloster Michaelstein, for example: I would estimate that 90% of the secondary sources in the bibliography are pre-1980, with a great many dating from the late nineteenth and early twentieth centuries, which means that at best this book represents the state of trombone knowledge of forty years ago. Thus, for example, there is no mention of the now widely accepted fact that the early tenor trombone was pitched in A, and that the transition to a B♭

instrument took place at different places and different times during the course of the eighteenth century. We also again encounter here the myth of Mozart's use of the soprano trombone in his C-Minor Mass:

> The descant in a four-part trombone section was mostly replaced by a cornett instead of a descant or alto trombone [*sic!*]. This was the practice from Pezel's five-part "*Turmmusik*" (Watchtower Music) and Gottfried Reiche's *Quatricinien* all the way to Gluck and Mozart. The descant trombone (cornett) is prescribed as choir support in a four-part trombone section for the last time in Mozart's *Great C minor Mass*. After this, the cornett is supplanted by oboes and clarinets. (p. 149)

This short passage also displays in a nutshell the woeful level of scholarship in this book: the first sentence is incorrectly translated and should read "was mostly *taken* by a cornett," but is false either way you look at it; moreover, the term "four-part trombone section" would seem to derive from the "4-stimmiger Posaunensatz" incessantly harped upon in Hans Kunitz's *Posaune* (Leipzig: Breitkopf & Härtel, 1959), and "descant or alto trombone" from Michael Praetorius's *Syntagma musicum* 2, in connection with his discussion of the alto trombone. The second sentence apparently attempts to establish a connection between Pezel's and Reiche's late seventeenth-century writing for cornett and trombone ensemble and the orchestrations of Gluck and Mozart; while Gluck did in fact use a cornett along with three trombones in his opera *Orfeo ed Euridice* (1762), Mozart never called for the cornett, with or without trombones, in any of his works and demonstrably did not call for a soprano trombone in the C-Minor Mass, K. 427 (see my article "The Soprano Trombone Hoax" in *HBSJ* 13 [2001]: 138–60, esp. 148–52). Finally, the imputation in the last sentence, that the cornett was supplanted by oboes and clarinets *after* Mozart's Mass, i.e., after 1783, gives evidence of a rather muddled knowledge of eighteenth-century music and instrumentation practice.

As hinted at above, there are also problems with the translation of this book. Actually, the beginning of the book reads fairly well, although it occasionally displays strange choices of words or other lapses: on page 3, for example, where Weber gives the length of the biblical *chazozra* as "eine knappe Elle (ca. 45,72 cm)," Daniel C. Villanueva translates this as "nearly a yard," which would be ca. 91.4 cm; the proper English equivalent of an "Elle" is a cubit, which according to Webster's is about 18 inches (i.e., 45.7 cm). In any case, after about thirty pages or so, things really start to deteriorate, at times even approaching incomprehensibility. The reason for this, to put it bluntly, is the translator's obvious ignorance of musical and brass terminology, for even basic musical terms are incorrectly rendered. For example, "Choräle" is translated as "choruses" rather than "chorales," "Akkorde" as "accords" rather than "chords," "Besetzung" as "staging" rather than "scoring," "setting," or "instrumentation," and "tief" as "deep" rather than "low," not to mention more specialized terms like "Rohr" as "pipe" rather than "tube," "Mensur" as "diapason" rather than "bore," "Krummbogen"

as "bend" or "curved bend" rather than "crook," "Spielmann" as "gleeman" rather than "minstrel," "Luren" (plural of "Lur") as "lyre," and *Denkmäler der Tonkunst in Österreich* as "Benchmarks of Composition in Austria" rather than "Monuments of Music in Austria," etc. The following quotation offers a taste of the result:

> [II] **2.2 The Fourth Valve and the Tenor-Bass Trombone**
> ... In order to bridge the interval between the pedal tone and the second natural an octave above in our natural tone series, the slide would have to be as long as the entire instrument, which is to say the whole instrument would consist of a slide without a bell. That is impossible, of course. With our "magic" slide, we can only close this octave gap to pedal E. Five half tone steps are missing on the way to double pedal B flat, which are E flat, D, D flat, C and B. These notes are reachable only via switching of a fourth valve, i.e. the double pedal B is still not deep enough. A "tritonus valve" would thus be better. Most bass trombonists today however use double valve trombones on which a whole tone or terce valve can still be switched on the way to the fourth valve.

"Fourth valve" is of course a literal translation of "Quartventil," properly called a thumb trigger, F attachment, or fourth-down valve, etc., and the "whole tone or terce valve" would be an A♭ or G attachment, respectively. The "second natural an octave above in our natural tone series" is the first overtone (or second harmonic) of the harmonic series. "Tritonus" is German for "tritone." Rather amusing is how the gap between E and BB♭ has been shifted an octave downward as a result of the translator's misinterpretation of the Helmholtz pitch notation, as is the thought that a "whole tone valve" can be "switched on the way to the fourth valve."

Potentially, the most valuable section of Weber's book is to be found in chapters 13 (The Trombone in the Romantic Age), 14 (The Trombone in the 20th Century), and 15 (The Age of Mass Media), which feature biographies of various trombonists. In section 13.3, these include the well-known virtuosos Friedrich August Belcke and Carl Traugott Queisser, as well as Moritz Nabich, August Bruns, and Robert Müller. At the beginning of chapter 14, we find a biography of Franz Dreyer, who was the first to perform the trombone solo in Mahler's Third Symphony; in section 14.1, of Paul Weschke, the Swedish trombonist Anton Hansen, the French trombonist André Lafosse, and the German-Russian trombonist and composer Eugen Adolf Reiche. Section 14.2 is devoted to a rather extensive biography (15 pages) of Joseph Serafin Alschausky, and section 14.3 deals with Arthur Pryor, who is followed in chapter 15 by more recent players, including Armin Rosin and Christian Lindberg. Much of this biographical material is not available anywhere else, to the best of my knowledge, and this alone would almost make it worthwhile to purchase the book, if it were not for the poor translation and Weber's unreliability as a scholar: in the biography of Robert Müller on page 84, for example, we learn that "Robert Schumann praised Müller in

a work on the Gewandhaus Orchestra as 'the pearl of the orchestra'," which is rather unlikely, since Schumann had been dead for twenty years by the time Müller joined the Gewandhaus in 1876. It should be noted that of the relatively few illustrations in this book, most are historic portraits and photos of the trombonists discussed in these three chapters; moreover, aside from a photo of the 1677 Kofahl soprano trombone, the only trombones to be seen are those in the hands of these same men. In other words, this is a trombone book almost completely bereft of illustrations of trombones! And musical examples are entirely lacking.

The third part of the book consists of three appendices, each made up of several sections. Appendix 1, section 1.1, "Trombonists as Town Pipers or Cornettists," presents biographical information about some thirty-two trombone-playing *Stadtpfeifer* or town waits, information culled from a number of primary and secondary sources. What is noteworthy here is that it was not Weber who did the culling, but rather Friend Robert Overton: for the German version of his book, Weber merely lifted the material, albeit with minor changes, from Overton's book *Der Zink: Geschichte, Bauweise und Spieltechnik eines historischen Musikinstruments* (Mainz: Schott, 1981). There is a footnote at the beginning of this section that reads: "Taken from a chart in Friend Robert Overton, *Der Zink*," which however does not come close to expressing the extent of Weber's indebtedness to Overton. Nor is there any indication that Weber requested permission from Overton or his publisher to reproduce an amount of material that clearly exceeds the bounds of "fair use." The four "Regulations for Town Pipers and Cornettists" that follow were also taken directly from Overton's book, without reference to Overton, but including part of his commentary. Moreover, Weber reproduces Overton's footnotes or, in the case of the *Stadtpfeifer* biographies, transforms Overton's in-line source citations into footnotes, creating the impression that he (Weber) has actually consulted the cited sources.

Appendix 2 contains three lists, the first two of which are devoted to "The Trombone in the Chamber Music of the 17th and 18th Centuries," namely "Composers arranged chronologically" and "Composers arranged alphabetically (1460–1850)." I must admit that I cannot see the practicality of a list of music arranged chronologically by composer, although this description is actually incorrect, since the entries are ordered according to the year of the composers' respective first publications. In any case, the first entry is devoted to Lodovico Viadana on the basis of his 1602 publication, but also includes his publication of 1626, and is followed by Gian Paolo Cima with his 1610 publication: thus the chronology is already jumbled up by the time it gets to the second entry. Moreover, a real chronological list would hardly have been possible anyway, since a number of the works are not even dated.

Most, but not all, of the items in this first (shorter) list are also found in the second, alphabetical list. For both lists, Weber again helped himself to a generous portion of material from Overton's book: quite a few of the entries can clearly be identified as originating from Overton, since Weber has often adopted Overton's formatting and taken over many of his errors: for example, the twenty-six Frescobaldi canzonas

supposedly with trombone parts are given in exactly the same order and form in both books, even though Frescobaldi never specified the trombone in any of his compositions. In the Schmelzer entry, Weber and Overton both list "2 Sonatas 'Cornetto 1, II, Trombone I, II, III, Basso continuo' 1667" that simply do not exist—the cited source, *Erbe deutscher Musik*, is a canard, and the date, 1667, is that of a publication that does not call for trombones or cornetts; Weber also takes over five additional Schmelzer pieces from Overton, but does not even notice that Overton has two of the pieces listed twice under slightly different titles, and that he himself already had the same two pieces, so that they are listed three times each in the same entry (Sonata II à otto, Sonata secondo, and Sonata II a due coro are one and the same piece; Sonata XII à sette, Sonata a 7, and Sonata XII are likewise identical). I should stress that these are not isolated instances: such bloopers and false information abound in Weber's repertoire lists, which are, all in all, quite useless.

Appendix 3, "Trombones in Musical Instrument Museums," begins with two pages of technical terms obviously translated by someone other than the book's actual translator, by a native English-speaker with a good knowledge of the trombone. This small oasis of correct terminology and precise descriptions in proper English is followed by several rather inadequate lists of "Collections, Exhibits, Museums," "Catalogues of Musical Instrument Collections," and "Sources and Literature on Musical Instruments," containing largely out-of-date and often irrelevant information/sources. Finally, following these, comes the actual list of "Trombones in Museums arranged by Place."

As a researcher, Karlheinz Weber has difficulty distinguishing between reliable and unreliable sources and information, between fact and fiction, which is a tremendous handicap, especially since he depends very heavily on secondary sources. *Her Majesty the Trombone* is a poorly written, inadequately researched, and ineptly translated book that does not do justice to the instrument it ostensibly seeks to honor. Her Majesty deserves better.

Howard Weiner

Joseph S. Kaminsky. *Asante Ntahera Trumpets in Ghana: Culture, Tradition and Sound Barrage*. Farnham & Burlington (VT): Ashgate, 2012. Hardcover, 203 pp. ISBN 978-1-4094-2684-4. Price £55.00.

Although Ghanaian musical cultures are relatively well documented—see the studies of Kwabene Nketia for the Akan people, Cogdell Djedje for the Dagomba, and Kofi Agawu for the Ewe—one cannot stress enough the fact that further in-depth research is much needed for these and so many other African musical cultures. With his book, Joseph Kaminsky offers an inside look into traditions and functions related to the royal trumpets of the Asante, a subdivision of the ruling Akan people in the country

formerly known as the Gold Coast. The originality of Kaminsky's work lies in his personal commitment with the Asante musical culture. A trumpet player himself, Kaminsky actively participated in Asante ivory trumpet performances and thus serves as an inside witness to important aspects of their use. A CD with examples of his fieldwork accompanies the book.

The most striking results of Kaminsky's research concern what he calls a *Sound Barrage*, i.e., separate songs played simultaneously in which ivory trumpets are prominent. They are literally "sound walls" created by polyphonic ensembles. Kaminsky compares them with *pampin*—usually a low wall of stones intended to ward off bad spirits and protect the kingdom by scaring off its enemies. Kaminsky stresses the religious or metaphysical dimension of this phenomenon.

Another interesting point is his analysis of surrogate speech—generally called "drum language." As in many sub-Saharan cultures where tonal languages are spoken, "musical" instruments are used to transmit semantic information. The process is rather complicated, not only since in-depth knowledge of the vernacular language is needed, but also since there is not a one-to-one relationship between the semantic information and the sound or "musical" information. In many studies, one finds only a decoding of the surrogate speech into a local language and a translation in a European language, or some sort of "musical" notation. Only rarely is the entire story told, i.e., from coding to decoding, with translations, sound examples, and notation. Kaminsky, however, gives the whole picture, and for at least one of these forms of surrogate speech—*Okwan atware aswo* ("The path has crossed the river")—a very useful and illuminating recording can be found on the CD.

Kaminsky's book is an ethnomusicological study based on original field work and intensive contacts with local musicians and witnesses. He has recorded many cosmologies and stories about the traditions of the Asante trumpet groups. In reading these, my feeling is that the tradition of multiple-part playing with ivory horns cultivated by the Asante goes back to the beginning of the eighteenth century, but that the exact process of hybridization has only recently come to light. It is true that the history of African music has still to be written. Kaminsky's study of the Asante Ntahera trumpets sheds new light on the subject, and allows us a better insight into one of Africa's most fascinating trumpet-playing traditions.

Ignace De Keyser

Die Deutsche Posaune: Ein Leipziger Welterfolg [The German Trombone: A Worldwide Success from Leipzig]. Catalogue of the Special Exhibition presented by the Grassi Museum Leipzig in collaboration with the Verein für Mitteldeutsche Posaunengeschichte. Leipzig: Verlag des Museums für Musikinstrumente der Universität Leipzig, 2010. Paperback, 170 pp. ISBN 978-3-9804574-7-7. Price 24.80 € + postage. Order from brix.robert@googlemail.com

The *Verein für Mitteldeutsche Posaunengeschichte* (Society for Central-German Trombone History) was founded in 2008 and, as the name implies, is dedicated to the history of the German trombone that emerged from the workshops of Central-German brass-instrument makers starting in the 1830s. Two years after its founding, the *Verein* collaborated with Leipzig University's Grassi Museum of Musical Instruments in mounting a special exhibition devoted to "The German Trombone: A Worldwide Success from Leipzig," which ran from September 2010 to July 2011. Besides instruments from the museum's holdings, the exhibition featured trombones provided by members of the *Verein*.

The catalogue contains a number of interesting and, on the whole, well-written texts—all but one in German—of which Martin Majewski's "Die Deutsche Posaune—ein Leipziger Kind" (The German Trombone—a Leipzig Creation) is perhaps the most enlightening. Majewski defines what is meant here by "German trombone," i.e., the trombone developed in Leipzig during the first half of the nineteenth century by Christian Friedrich Sattler (1778–1842) and further refined by his successor and (posthumous) son-in-law Johann Christoph Penzel (1817–1879). With its relatively wide bore and large, flared bell, the "Leipzig-" or "Penzel-model" trombone differed considerably from its German predecessors and its narrow-bore British and French contemporaries. Other characteristics of the "Penzel trombone" include a dual-bore slide with a conical slide bow, a largely conical bell section that precluded the introduction of a tuning slide, a bell of very thin metal with a wide bell garland and a Saxon rim, comb or snake ornaments on the slide- and bell-bows, and later, springs in capsules at the top of the inner-slide tubes and tuning in the hand-slide. In addition, the invention of the F attachment operated by a thumb valve, the dual-bore slide, and the application of stockings to the ends of the inner slide tubes are attributed to Sattler.

Penzel's death in 1879, and that of his son just a year later, sealed the fate of the Sattler/Penzel workshop, but the name lived on. In Leipzig alone there were three instrument makers who attempted to cash in on Penzel's fame: Ernst Petzold ("J.C. Penzel's only pupil"), and Robert Schopper (1859–1938) and Oskar Ullmann (1875–1938), who both styled themselves as "Penzel's successor." In the course of time, instrument makers in other areas of Germany started to produce their own versions of the "Penzel trombone," which in this way truly became *the* German trombone.

Following Majewski's essay, Sebastian Krause offers a concise "History of the Trombone from the Beginnings up to the Leipzig Instrument Maker Christian Friedrich Sattler (1778–1842)," in which, however, I was rather disappointed to find the myth of Mozart's use of the soprano trombone still being propagated.

Three representatives of German trombone-making outside Leipzig are portrayed in Mario Weller's "The Metal Wind Instrument Maker Robert Piering in Adorf," Jürgen Kamjunke's "The Firm of F. A. Heckel in Dresden," and Thomas Remmert's "The Firm of Kruspe in Erfurt: New Paths in Trombone Making." Particularly interesting is Weller's article, which shines a light on a small yet prominent enterprise, one of many such workshops in the Vogtland district of Saxony.

In "The German Trombone in Britain," Arnold Myers outlines the short phases of German influence on British trombone playing, primarily the period starting with the reintroduction of the trombone in England in the late-eighteenth century up to the rise in popularity of French-style instruments from the middle of the nineteenth century.

Rolf Handrow's "Trombone Virtuosos of the Gewandhaus Orchestra in Leipzig" offers biographies of four of the most prominent trombone soloists of the nineteenth and early twentieth century, all of whom were members of the Gewandhaus Orchestra for longer or shorter periods during their careers: Friedrich August Belcke (1795–1874) joined the orchestra after appearing with it as soloist in 1815; he stayed only until 1816, but returned again as soloist in 1823. Carl Gottfried Queisser (1800–46), the dedicatee of Ferdinand David's Concertino, op. 4, was for many years the orchestra's principal violist, but performed with it as trombone soloist some twenty-six times between 1821 and 1843. Robert Müller (1849–1909) joined the orchestra in 1876; in 1882 he founded the trombone studio, the first in Germany, at the Leipzig Conservatory. Officially, Serafin Alschausky (1879–1948) was a member of the Gewandhaus from 1918 to 1924, although by 1923 he was in the United States, playing for a year in the Cincinnati Symphony Orchestra before moving to Los Angeles, where he founded a music school.

In "'Trombone Angels' in Central-German Churches: Depictions of Brasswind Instruments before the German Trombone," Birgit Heise examines the images of *Posaunenengel,* as they are called in German, that decorate many a church in Germany. The designation has its origins in Luther's incorrect translation of the Hebrew word *shofar* as *Posaune*. In most cases, the depicted *Posauenengel* are not playing or holding trombones at all, but rather straight trumpet- or horn-like instruments.

The catalogue of the exhibition concludes the volume. Color photos document each of the thirty-one instruments, including numerous detail shots showing engravings, valves, snake ornaments, etc. A short text about each trombone provides a description, basic measurements, and a transcription of the maker's signature (where present).

Die Deutsche Posaune: Ein Leipziger Welterfolg is a handsomely printed volume generously illustrated with photos of instruments and makers, workshop and patent drawings, and other documents. It is a book that every connoisseur of the German trombone should and will want to have in his/her library.

Howard Weiner

John Wallace and Alexander McGrattan. *The Trumpet*. Yale Musical Instrument Series. New Haven: Yale University Press, 2011, Hardcover, 338 pp. ISBN 9780300112306. Price $40.00.

Although we have an old "standard bearer" in Edward H. Tarr's *The Trumpet* (1977), now in its third revised and expanded edition (2008), Wallace and McGrattan's *The Trumpet* (2011) is the first all-new comprehensive scholarly book on the instrument to appear in more than thirty-five years. Working to succeed Tarr's book is surely a laudable and important goal, especially considering that Tarr's writings were foundational to the field: it is vital to have a second, outside, opinion providing an alternative overview of the trumpet's history, preferably with new and potentially unexpected angles and interpretations. Wallace/McGrattan's book in fact includes a variety of angles not explored by Tarr, and for this reason is an important book to consult. However, for reasons that I hope to elucidate in what follows, I do not believe that this text will replace Tarr's in any meaningful way, nor will it have the widespread appeal of Tarr's book.

My primary criticism of this book is that it is an extremely difficult read, alternating between sections with far too much specific information and sections with far too little detail, with points of balance too infrequently achieved. An added difficulty is a lack of continuity in the authors' writing, with little or no notion of how events in history were connected or how one idea/event led to another. In many ways Wallace/McGrattan reads like a disjointed set of article synopses and annotated bibliographies. It is well researched to be sure, but basically summarizes the secondary literature without taking the vital step of linking ideas and events with a global vision as might be expected from a book of this nature. Allow me to demonstrate, using the opening of Chapter 5, "Italy and the Imperial Court at Vienna in the Seventeenth and Eighteenth Centuries," as an example. The chapter, like most of the others, is little more than a literature survey that is comprehensive for comprehensiveness's sake. It opens with a paragraph on Monteverdi's *Orfeo* and then mentions in passing a number of forgotten operas by Cesti, Manelli, and Sartorio. Scarlatti then gets a paragraph mostly covering the warlike images conjured up by composers in trumpet music. This is all fine and well if one wants simple facts in an encyclopedic fashion, but I doubt that was the purpose of this book. The authors failed to convince me as to why these works are important to know. Even *Orfeo*, which is important on so many levels, looks like just another work in this context. I now know that Cesti and company existed and wrote some trumpet music, but I have no clue if that music is any good or worth further investigation: the authors did not argue that it was historically significant in any way. The book generally presents the "dry" facts, the truth of what happened with all the right dates and no one overlooked, but no opinions or interpretations—no risk-taking or generalizations to tie things together and make sense of the facts.

It seems to me that the authors generally promote sheer bulk of information too often, even when no information is available on a particular topic. Nowhere is this more evident than in the chapters on the ancient and medieval trumpet, where I felt

as if the authors were unwilling to concede that we simply do not know much about the actual music being played by trumpeters. On p. 65 they mention "circumstantial evidence" without further elaboration and make reference to "informed and intuitive reconstruction" to "fill gaps," again without additional comment. This would have been the perfect opportunity to present the various viewpoints seen today and to render judgment in an informed and unbiased way. Instead, we are left with a vague statement about arguments existing somewhere that are apparently contentious.

One frustrating aspect of this book is the authors' fluid definition of "the trumpet." In the early chapters they are perfectly willing to take virtually every instrument with a cup-like mouthpiece under their wing as a trumpet: cornetto, sackbut, conch shell, shofar, carnyx, cornu, lituus, didjeridu. There may be justification for such inclusiveness despite potential objections from hornists and trombonists. However, in later chapters the authors' definition of the trumpet becomes much stricter. I felt as if the cornet received less attention than it merited, especially its use in the United States. By the same token, Adolphe Sax, P.S. Gilmore, and Sousa are never mentioned in the book. Although the flugelhorn receives passing mention, there is nothing on the use of bugles in nineteenth and twentieth century militaries. I cannot understand, given the widespread popularity of saxhorn bands in the nineteenth-century United States, why this aspect of the instrument is totally overlooked. The only mention of the saxhorn I remember reading (indeed the term is not indexed) is a discussion of how the piccolo trumpet was favored over saxhorns in performances of Bach (pp. 229 and 232). Why does the sackbut count as a trumpet, but not the saxhorn?

The twentieth-century chapters of the book are well done in general, with the notable omission of the brass band idiom. With separate chapters on jazz and classical trends, this is the one area in which the authors have surpassed Tarr. An appendix includes a "selective" list of twentieth-century solo trumpet works, which is convenient for those wishing to see which important works are missing from their lives.

Apart from the twentieth century, there were occasional glimmers where the authors improved upon Edward Tarr's work. One of these was the discussion of Lübeck/Thomsen, Bendinelli, and ensemble practice in the seventeenth century (pp. 88–91), where they have rendered in plain English an explanation of these difficult sources and their meanings and implications. I also found it interesting to read the authors' views on some of the more contentious topics in trumpet history, especially lipping/tuning on the natural trumpet, Altenburg's place in the decline of the trumpet in the eighteenth century, and the rise of the piccolo trumpet. While I disagree with some of the authors' conclusions, I appreciate their argument and am pleased that they took a stand. I only wish they had taken a stand more often!

While I have been critical for much of this review, I believe that this is a book that you or your local college library should own and use as a solid reference book. It will function well as a place to find quick facts and as a good starting point to finding bibliographic citations and relevant secondary literature. However, I do not recommend reading it cover-to-cover, since it lacks a coherent vision of the trumpet's history.

Similarly, I do not recommend having undergraduate students read it piecemeal, since it is too dry and detail-orientated to be meaningful to non-specialists.

Bryan Proksch

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 Editorial 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. Authors submitting articles for the *Historic Brass Society Journal* should send a CD in Microsoft Word for Macintosh or Windows or in "rich text" format to Historic Brass Society, 148 W. 23rd St., #5F, New York, NY 10011, USA (FAX/TEL 212-627-3820). Alternatively, authors may submit articles in Microsoft Word as attachments to e-mail, sent to the Editor at carter@wfu.edu, with copies to Howard Weiner at h.weiner@online .de and Jeffrey Nussbaum at president@historicbrass.org. The deadline for submitting articles for the *Journal* is 1 October, for publication during the following calendar year. Authors submitting material for the *Historic Brass Society Newsletter* should send a CD in one of the formats listed above to Jeffrey Nussbaum at president@historicbrass.org.

3. Accompanying graphics such as photographs, line drawings, etc., must be submitted as camera-ready artwork or graphics files on CDs; TIF format (at least 300 dpi) is preferred for graphics files. Musical examples must be either computer-typeset, engraved, or submitted as Finale© files on a CD or as attachments to e-mail, sent to the addresses given in item 2 above. Authors are responsible for any costs associated with obtaining and/or reproducing illustrations, and are further required to furnish proof of permission to reprint for illustrations that are the property of an institution or another individual. The number and size of graphics will be limited by our space requirements.

4. 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*, 15th ed. (Chicago and London: University of Chicago Press, 2003).

5. 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.

6. Upon acceptance of the article, the author will be asked to sign an agreement, stipulating that the material in the article has not previously been published, that it will not be submitted to another publication in the future without permission of the Editors of the Historic Brass Society Journal, and that the author will work with the Editors in a timely manner to prepare the article for publication. The author will further be asked to agree that while s/he retains copyright to her/his article, s/he grants permission to the Historic Brass Society to reprint the article in print or digital format. The author will be assigned an editor who may suggest revisions based in part on the referees' 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.

7. Submissions must include (as a separate file) an abstract of the article. If the article is accepted this abstract will be used in the major international bibliographical/abstract catalogues such as RILM. The abstract should be in English and be of no more than 350 words. It should summarize the content of the article and mention any major primary sources that are prominently interrogated. It should be written in such a way that readers will easily grasp the focus of the article and what its distinctive and original contribution to the subject is. It is worth taking into account that those who use abstract databases are not all historic brass scholars.