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commissioned from Dutch composers. Vester has also been tremendously influential as an editor of works from Haydn and Mozart to Frank Martin. His own article on publishers, editors, and editions appropriately concludes this volume. He stresses the importance of the quality of the editions we use, and castigates editors for the bad editions of early music perpetrated by "nearly all American and French publishers." He chooses an excellent set of interesting and instructional examples: a flute part for the Poulenc sonata composed in 1958, "edited" by Jean-Pierre Rampal, that makes no reference to the location of the autograph; and errors in the Ur-text editions of such well-known works as the Bach B-minor Sonata and the Schubert Variations. He suggests that where there are no autographs, as is the case with the Bach E-major and E-minor Sonatas, the articulations may originate with the copyist, so that Schmitz's suggestion (in the preface to the Urtext edition) that we use them as examples for Bach's other works for flute is questionable. In this article we see the exceptional musical intelligence that has characterized Vester's musical life.

Concerning the Flute stands as an example of the kind of scholarly publication that the flute world has discussed but not produced for the past several years. The articles are well researched and interestingly written, and they cover a range that would make some of them, at least, valuable to any reader seriously interested in the flute. The book is of value not only as a *Festschrift* for Frans Vester and as a gathering of fine articles, but as a model for future collections of studies on the flute.

JANE P. AMBROSE

Henry George Fischer. *The Renaissance Sackbut and Its Use Today*. New York: Metropolitan Museum of Art, 1984. x, 61 pp.; 25 black-and-white illustrations. Paperbound, \$4.50.

The trombone has the reputation of having changed very little since its invention some five centuries ago. The comparative stability of its design has proved beneficial to the revival of renaissance music, since the skills of modern trombonists are immediately transferable to reproductions of earlier forms of the instrument. These same performers naturally bring with them some anachronistic musical and technical predilections; and their demands, along with modern methods of fabrication, have had a profound influence on the nature of available reproductions. As a result, the typical

modern sackbut masquerades as a copy but differs considerably from an original instrument.

Noted Egyptologist Henry George Fischer, himself a devoted amateur trombonist and sackbut player, has spared few pains in his attempt to discover the true nature of extant originals, with the ultimate aim of finding an acceptable reproduction. Despite his opening claim that "this booklet is primarily addressed to amateur trombonists and sackbuters," the questions he raises and the answers he finds should be of vital interest to anyone involved with the history of the sackbut or performance on it.

The bulk of Fischer's text concerns the physical nature of the instrument; his few comments concerning performance practice betray a rather limited view of its original functions. He is quite frank in expressing his bias towards its use as a soft-toned instrument. Although he admits that it was also employed as a loud instrument in ensemble with shawms, he suggests that "this need not imply that it was particularly suited to accompany loud woodwinds; it may initially have assumed this role for want of a better alternative." The truth is, of course, that it continued to be a member of the shawm band until the latter's demise; if it was perceived as inadequate, no complaints seem to have survived! In any case, Fischer is convinced that some of the sackbut's constructional peculiarities, such as the extremely thin metal of its bell and the use of non-rigid stays, are intended to facilitate soft playing, and he generally ignores or discredits alternative explanations. The thinness of the bell, which it shares with the early trumpet—a loud instrument—may be the natural result of flaring the end of a straight-sided cone; and the reason for the curiously loose construction of the sackbut, which allows it to be easily disassembled, may well have been a simple need for compact storage. The members of the mounted band in the *Triumph of Maximilian I*, plates 77–79, are provided with "holsters" for their instruments that would fit in the case of the sackbuts only if they were knocked down.

The reasons for these features may be irrelevant if they have a significant acoustical effect. Just how significant that effect might be is likely to remain the area of greatest controversy concerning this publication. It seems to me that further acoustical study is necessary to ascertain the nature and degree of difference made by the thinness of the bell, the non-rigid stays, the work-hardening of the bell by hammering, and other factors—to determine, in short, to what extent their effects are perceptible to players and listeners not already predisposed to discern them.

Despite this skepticism concerning one of Fischer's main points, I feel that there is much valuable information in this short book. The beautifully

reproduced photographs alone are worth far more than the modest price. They are supplemented by a few charts, woodcuts, and nicely drafted line drawings. It would have been more convenient for the reader, however, if the figures had been individually captioned; one must refer constantly to the list of illustrations. Of great interest are the details Fischer provides on a tenor sackbut mouthpiece whose provenance and date (Anton Schnitzer, 1581) can be established with comparative certainty—a rare circumstance, as he points out.

Appendix 1 is a list of several surviving original sackbuts, with their bore and bell diameters. Tenors are divided into narrow- and large-bore categories; the narrow bored outnumber the large bored by approximately three to one. Although the list does not pretend to be exhaustive, it strongly supports his conclusion that there is no discernable progression from either type of bore to the other: early and late dates are found in both categories.

Appendix 2 is an annotated list of all eleven of the contemporary manufacturers for whom Fischer could find data, giving their addresses, models, and prices, with comments on typical waiting periods, the availability of lacquering, cases, mouthpieces, and other accessories. Any personal experiences Fischer may have had with the products are also mentioned. Details of the list are obviously subject to change, but it will remain for some time a useful guide to comparison shopping for a modern sackbut. Appendix 3 lists nomenclature in English, French, and German for the parts of the sackbut and its mouthpiece, with schematic drawings provided for reference.

Although Fischer's greatest emphasis is on the physical nature of the sackbut, he does take up one fundamental issue of historical technique. This is the important question of nominal pitch, a matter of considerable modern controversy. Some writers give B $\flat$ as the key of the tenor, while others point to the early sources which put it in A. Two of these, Aurelio Virgiliano and Daniel Speer, are unequivocal in specifying positions in A.¹ Michael Praetorius, on the other hand, has been quoted by members of both camps, for the range he gives for the tenor can be viewed as compatible with both systems.² Advocates of the A system reckon the positions diatonically, as do Speer and Virgiliano, while advocates of the B $\flat$ system assume seven chromatic positions, as on the modern trombone, giving a

1. Aurelio Virgiliano, *Il Dolcimelo*, c. 1600, facsimile ed. (Florence: Studio per Edizioni Scelte, 1979); Daniel Speer, *Grund-richtiger . . . Unterricht der Musicalischen Kunst* (Ulm, 1687, 1697).

2. Michael Praetorius, *Syntagma musicum* 2 (Wolfenbüttel, 1619).

further semitone extension. Thus E, given by Praetorius as the lowest "natural" note, can appear as the lowest note in either system.

Fischer notes an inconsistency in Speer's description of the relationship of the lower positions to the bell, suggesting that this discrepancy might mean that systems in *both* B $\flat$ and A were in use. While Speer's inconsistency cannot be denied, expanding it to a complete alternative set of positions seems, at the very least, a long leap. Fortunately Praetorius provides further information, hitherto ignored in the literature, it would seem, which eliminates any ambiguity and definitely establishes A as the tonality. While never specifying the positions for the tenor, Praetorius does specify those for the next larger size, the so-called *Quart-Posaun*. In his plate 8, next to the slide of no. 2 we find listed the notes available from different extensions. From this it is clear that this instrument was in D. Since the relationship between the *Quart-Posaun* and the tenor can be either a fourth or a fifth, the tenor must be in either G or A; of these, only the instrument in A fits the specified range.

Despite my doubts about specific conclusions, I admire Fischer's dedication and perseverance in pursuing his topic. He has produced a practical guide to the sackbut that should prove extremely valuable to the performer of early music, and in so doing, has contributed significantly to organological research.

HERBERT W. MYERS

Robert Garofalo and Mark Elrod. *A Pictorial History of Civil War Era Musical Instruments and Military Bands*. Charleston, W. Va.: Pictorial Histories, 1985. viii, 116 pp.; 20 color, over 200 black-and-white illustrations; plus a 7-in. 33 $\frac{1}{3}$ -rpm recording. Paperbound, \$9.95.

Garofalo and Elrod have made an excellent contribution to the small but growing amount of material available about nineteenth-century wind instruments and bands. The history they discuss in some seventeen pages of text is generally accurate, and brings together a lot of pertinent information and references for the first time.

Most important, however, are the ninety-five pages of photographs documenting instruments, bands, and bandsmen. There are about twenty color photographs, all, except for the cover, of drums or drum materials exclusively. The more than 200 black-and-white photos are about evenly