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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

divided between brass instruments and reproductions of pictures of bands and bandsmen.

The visual highlights of the book are the drum photographs provided by George Carroll. Many of them show excellent detail, and the views showing drum equipment such as sticks, straps, and beaters of various kinds are particularly useful. The wind instrument photos are excellent documents of types, designs, and equipment, but are less successful visually. Most are reasonably clear, but some are not the best exposures, and a few others have distracting shadows and backgrounds. The reproductions of original photographs of bands and bandsmen are also reasonably good in quality, and are outstanding documents of the bands of this period. All of the photographs have excellent captions, with useful information that is really the outstanding feature of the book.

Mark Elrod has had many years' experience working with the instruments and historical materials of this period, and he knows the sources well. Robert Garofalo is an excellent scholar who took several years to study the available material, work with the instruments and music, and finally select and edit what has gone into this publication. Their book is divided into three main sections: the first dealing with brass instruments, the second with percussion instruments, and the third with bands and bandsmen. Both the wealth of photographs, many never published before, and the excellent text and notes make it an outstanding historical document. A discography and bibliography that list the best and most useful materials are included as well as an index. An excellent sample recording comes with the book.

There are many uses for a publication of this kind: it is a fine reference for anyone interested in the Civil War, a concise summation of what is presently known about American band history up until Sousa, a beautiful album of photos useful to many historical societies (photos of bands and bandsmen from twenty-one states and the District of Columbia are included), an outstanding guide for groups forming Civil War period bands, and an excellent source of photos and information about makers for collectors of early American musical instruments.

A few deficiencies and inaccuracies deserve comment. Wind instrument specialists will be disappointed by the lack of any color photos of the brasses. The drums are certainly colorful and demand color photos, but the brasses have colors of interest as well. Brass of this period was not highly buffed and was seldom perfectly clean. Its surface appearance was a richer, mellower, and more varied color than the strident ultra shine we are accustomed to today. Many of the instruments of brass also used Ger-

man silver for bell garlands, braces, and mounting plates, giving the instruments contrasting colors and a distinct outline. Keyed bugles offered even more color: deep reddish copper was used for the body of the instrument and light golden brass for the bell garland, keys, and other trim.

The implication on page 2 that the addition of a third valve was a later improvement is incorrect. The necessity of three valves for some instruments was mentioned by the inventors in the original patent documents; and indeed a three-valve trombone was one of the first instruments made by Bluhmel in 1818. Instruments had three valves instead of two not because three was an improvement, but because some, like the horn and trumpet, could get by with two (playing as they did from around the fourth harmonic up), while others (playing from around the second harmonic) needed three.

I doubt that the soft metal had much to do with the tuning problems brought on by "changes in humidity, temperature, and exposure to sunlight or rain" (p. 8). Changes in tuning related to the softness of the metal were more likely to occur when the instruments were dented and bent out of shape.

The first successful chromatic brass instrument was the B $\flat$ or C keyed bugle, not the E $\flat$ (p. 10). Even in the United States where the instrument came into use a little later, the first well-known player, Richard Willis, played the B $\flat$ instrument and bought B $\flat$ instruments for his band. The high range of American brass bands was probably due to the practice of later soloists such as Ned Kendall and Eben Flagg, who preferred the E $\flat$ instrument and who formed and led the first brass bands.

As Herbert Heyde has shown, a drawing of the early version of the twin-piston valve was published in the *Allgemeine Musikalische Zeitung* by Christian Friedrich Sattler of Leipzig in 1821. The valves identified as Vienna twin-piston valves on pages 26, 28, 31, and 58 should properly be called Sattler valves. The Vienna twin-piston valves patented by Leopold Uhlmann in 1830 were undoubtedly the improved version common to this day in which the sliding tubes are completely enclosed and only the activating rods extend out of the casing.

Few people as yet appreciate the role of bands in spreading musical literacy across the early United States. For many Americans during the nineteenth century bands were their music schools, dance orchestras, concert entertainment, community- and political-event crowd gatherers, and generally their only readily available functional music. They were also a pretty good way to stay out of trouble in war time. This book addresses an important segment of this history, and to some extent speaks not only about

bands during the Civil War, but also reveals something about their place and importance in the communities from which all of these musicians came, and to which they returned after the war. It is an excellent book, important to the library of every music historian and well worth the \$9.95 price.

ROBERT E. ELIASON

The following communication has been received from Albert R. Rice.

In his excellent article, "Johann Sebastian Bach's Pitch Standards: The Woodwind Perspective" in this *Journal* 11 (1985), Bruce Haynes suggests (p. 64 and note 59) that it was the recorder or oboe to which J. C. Denner and his colleague Johann Schell referred in their 1696 application to the Nuremberg council for a *Meisterrecht* to make for sale the "French musical instruments . . . which were invented about 12 years ago in France."

Herbert Heyde has found an important document, the 1687 *Römhilder Kammerrechnungen*, associated with the *Kapelle* of Duke Heinrich of Sachsen-Römhild (who reigned from 1680 to 1710), which verifies the demand in Germany for two new "French" instruments, the "hautbois" and the "chalimo." It records the following instruments ordered from Nuremberg: "ein Chor Chalimo von 4. stücken" and "ein Chor Hautbois bestehend in 5. stücken."¹ If these instruments were ordered from J. C. Denner, as Heyde suggests, then they were probably among the earliest German-made instruments at French chamber pitch. The document also seems to support Doppelmayr's assertion in 1730 that J. C. Denner was responsible for improving the chalumeau.²

Haynes states that Bach apparently wrote no music for the clarinet, and that no clarinets by Leipzig makers are known to survive (p. 74, note 106). While it is true that neither the chalumeau nor the clarinet seems to have been available in Leipzig during the early eighteenth century, there is extant at least one two-keyed clarinet by Gottlieb Crone of Leipzig, whose instruments include a trumpet dated 1744 and a jagdhorn dated 1750.³

1. Herbert Heyde, *Historische Musikinstrumente im Bachhaus Eisenach* ([Weimar]: Bachhaus Eisenach, 1976), 193. The document is found in the Staatsarchiv Meiningen, according to information received from Heyde in correspondence.

2. Cf. Colin Lawson, "Chalumeau," *The New Grove Dictionary of Musical Instruments* 1:328.

3. Lyndesay G. Langwill, *An Index of Musical Wind-Instruments*, 6th ed. (Edinburgh: The Author, 1980), 34. Crone's clarinet is in the Rijksmuseum of Amsterdam: see *Historische Blaasinstrumenten: De Ontwikkeling van de Blaasinstrumenten vanaf 1600* (Kerkrade: Haags Gemeentemuseum, 1974), 28.