

CORRESPONDENCE

While it is probably not surprising that few brass instruments have created as much controversy as Reiche's *Jägertrompete* in Haußmann's portrait, Dr. Dahlqvist's attempt at a "solution to the problem" in "Gottfried Reiche's Instrument: A Problem of Classification" (*HBSJ*, vol. 5) does much to fan the flames of controversy.

The intention to "rely principally on four types of sources: "iconographical... organological... theoretical... and musical" is all well and good in theory. Dahlqvist has indeed located most of the well-known sources of information adequately (although his musical sources are completely dwarfed by the research being undertaken by Smithers and Cron), the argument fails to convince when the detail is inaccurate and, as a consequence, relevant factors are entirely overlooked.

Hollar's etching (which is in fact Figure 4 in the article, but owing to a printer's error actually had Praetorius' name printed under it) shows a remarkable similarity to that depicted in Breughel's allegory on *Hearing* (Dahlqvist, Figure 2). Dahlqvist observes from the Breughel picture that "it is difficult to discern whether the tube is tapered," and yet it must be in order to receive such a long conical mouthpiece, just as that portrayed in Hollar's etching.

Praetorius' *Jäger Trommet* on plate VIII of the *Syntagma Musicum* portrays quite a different instrument; unfortunately, it was not reproduced for the Dahlqvist article. On page 178, Dahlqvist says, "It should also be noted that the tube of the *Jägertrommet* is not distinctly reproduced." I am afraid I do not agree; it is rather accurate, in common with practically everything Praetorius depicted. Dahlqvist's criticism seems, as on other occasions, to infer that he would prefer to see a distinct conicity in the mouthpipe. Curiously, he does see it, even, as will be shown below, when it is not there.

On page 178 he poses the central question, "were coiled instruments with either conical or primarily cylindrical bores made in Germany during the first half of the 17th century?" Instead of trying to answer his own question or investigating the proposition further, he writes, "Praetorius' remark that 'they are not equal in resonance to the preceding' [i.e., the "long trumpet"] could be interpreted as indicating that the tube of the *Jägertrommet* was slightly conical." This is stretching the point too far. Evidence that puts Praetorius' remark in perspective comes from another source entirely, namely the "hands-on" experience of making a copy of a round instrument with the same overall dimensions as a long trumpet and playing it in concert to find out how it really responds. The verdict from a jury of professional players is that Praetorius was right: round trumpets do not sound the same as straight trumpets: they are smoother and more even in response and they require a little less effort in the very top register, but in the *Principal* register they are less direct, less *schmetternd*. By increasing the volume in the bell section, these characteristics become increasingly polarized, a fact which presumably did not get lost on Reiche and his contemporaries. This verdict is further corroborated by Werner Menke (quoted by Dahlqvist on page 178) who says of the 1697 Pfeifer instrument that "it had the fullest and softest tone of all the instruments he examined." Dahlqvist also quotes Hermann Eichborn: "that it [Pfeifer's

instrument] had the same volume of sound as the ordinarily long trumpet.” Something got lost in the translation here. Eichborn actually states, “Sie ist ‘am resonanz’ so mächtig als die beste und stärkste Feldtrommet.” This translates something along the lines of: “In its resonant quality it is as powerful as the best and loudest field trumpet.” More important, and considering that Eichborn actually played the trumpet, is the remark: “Die Trompete spricht sehr leicht an und stimmt vorzüglich rein. Die von Natur unreinen Intervalle b' und f' lassen sich so leicht ausgleichen, wie es mir noch selten bei einem einfachen Instrument vorgekommen ist.” This translates as, “The trumpet is very responsive and is excellently in tune. The naturally out-of-tune intervals b' and f' (7th and 11th harmonics) are easily corrected, which I have seldom found to be the case with a simple instrument.”

It was in fact Eichborn’s observations and the comments of Schering in *Musikgeschichte Leipzigs* (vol. 2, p. 293) that triggered the response to try and make a copy of the Pfeifer instrument. An effort was therefore made to find out what was behind Praetorius’ remarks, as well as to attempt to get as near as possible to the instruments and techniques of the wind-playing tradition of the Leipzig *Stadtpfeifer*. Schering reports that 2 *Florin* and 20 *Groschen* were paid out of the Leipzig church accounts in 1695 to Heinrich Pfeifer for two new trumpets and two *sonderliche Krummbogen* (“special crooks”) to go with them, as well as the repair of two trumpets. Schering states that Pfeifer worked from 1680 in the tower of the Thomaskirche; he died in 1718. Kuhnau described him as “practiced and experienced” and it must be presumed that he had regular (if not daily) contact with Gottfried Reiche for more than twenty years. It is interesting to note that the delivery of two new trumpets happens in the same year as Reiche’s probable elevation as principal trumpet at Leipzig. In the light of this information, it seems reasonable to assume that Reiche played, at least for part of his career, on trumpets made by Pfeifer.

On noting that the mouthpiece depicted in the large plate photograph taken in pre-war Leipzig had not been stolen with Pfeifer’s instrument, it became possible to reconstruct the instrument accurately by matching the mouthpiece dimensions of a photographic enlargement to those of the extant mouthpiece. Subsequently, measurements were then taken from the photograph of the instrument. Pfeifer obviously made the instrument from tubing either taken from or prepared for a long-model trumpet, since it is made up of three cylindrical tubes all around 61.5 cm in length; this is precisely the length of tubing that I use when making the yards of a D trumpet at $a' = 416$ Hz, which would at least imply that he was not really set up to make a round model on a regular basis, it being much more efficient and a lot less work to make the cylindrical tubing in one piece. The instrument built from the dimensions in the photograph resulted in a trumpet in D, very slightly (and conveniently) above $a' = 415$ Hz; its playing characteristics are very much as Eichborn, Menke, and others describe them to be. The instrument blends very well with the other instruments of a small ensemble and I have used it effectively on some of the most difficult Bach cantata parts.

As for the 1688 Haas *Jägertompete* now in Bad Säckingen and discussed by Dahlqvist on page 178, imprint details are again overlooked, in my opinion, leading to an inaccurate assessment of the instrument. The internal diameter of the mouthpipe is given as 7 mm,

but Dahlqvist fails to mention the sleeve which has been soldered into the mouthpipe and which, as I will attempt to prove below, cannot be part of the original design by Haas. Here, for the sake of clarity, is a drawing of the beginning of the instrument:

[Figure 1]

It seems highly unlikely that Haas would have conceived or even approved of this sleeve as part of the original design, for the following reasons: 1) every brass instrument, ancient or modern, is invariably reinforced at the point where the mouthpiece inserts into the mouthpipe; 2) the decorative wire around the rim of the garland is identical to the wire at the upper end of the decorated sleeve, the point that I take to be the beginning of the instrument. This ring, which is soldered to the decorated sleeve with hard solder, not only adds a sort of symmetry to the visual design of the instrument, marking, as it were, the beginning and end of the instrument with the same decorative feature, it also imparts an added strength to an instrument that might have been used in hunting, as well as possibly taking part in the customary musical events of the hunt; and 3) every Nuremberg maker or family of makers had their patent version of trumpet sleeves. More luxurious models may have been contracted out to a goldsmith. Riedl, for example, did this in Dresden with the goldsmith Carl Gottlob Ingermann in 1745. Some sleeves, according to Robert Barclay, appear to have been embossed by machine, though personally I have seen only two that look the same on any one instrument. One possible explanation is that the pattern is roughly engraved and then chased with a backgrounding tool; more research is needed here. The great majority of sleeves, however, are turned and embossed on the lathe. The sleeve that holds the corpus of the instrument to the bell of the 1688 trumpet bears every indication that it was made by Haas (Figure 2).

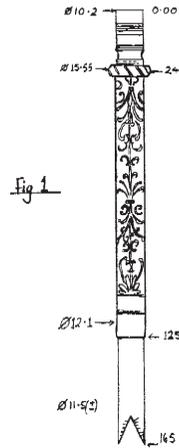


Figure 1



Fig. 2

Figure 2

For added confirmation of this, see the third volume of Herbert Heyde's catalogue of musical instruments at Leipzig (Tafel 45 and 46). The sleeve that has been soft-soldered into the mouthpipe of this instrument does not conform to what is essentially Haas' pattern or trademark.

Brass instrument makers, then as now, work hard to create symmetry and proportion that is appealing to the eye as well as the ear. The decorative aspects of an instrument can often take longer to make than the purely functional parts. A lot of creative thought went into the design features of this instrument. I can therefore say with confidence that this quickly turned inner sleeve would not have been soldered into the beautifully embossed and highly decoratively chased outer sleeve by the same hand. It is an operation that represents literally hours of work and a different mind-set. Nuremberg set very high standards of quality control in the 17th century, but this does not rule out that someone later, say in the late-18th or early-19th centuries, could not have found another use for this instrument that by then might well have lost its original function.

The consequence of all this is that the true internal diameter of the mouthpipe is around 10.8 mm and definitely not 7 mm as stated by Dahlqvist. Since the bell is indistinguishable from the normal ‘German’ trumpet of the period, I see no reason for calling this Haas instrument anything other than a *Jägertrompete*.

On page 179 Dahlqvist refers to the 1682 Haas trumpet preserved in the historical instrumental collection at Basel (no. 1880.72) as having “undergone extensive repairs.” This is quite an understatement. The instrument has been thoroughly dismembered: half of it is missing and what did survive has been soldered together with extraneous sleeves from different makers; part of the tubing appears to be a piece of seamless copper gas-pipe. since the mouthpipe is one of the most vulnerable parts of an instrument, it is one of the first things to get damaged in the course of time. Taking into account the poor condition of the rest of the instrument, the conical mouthpipe is miraculously as straight as an arrow and in good condition. Since there are none of the distinguishing patterns that one would expect to see on a Haas mouthpipe, I do not consider it to be original and therefore the claim by Dahlqvist that the “bore of the mouthpipe is 8 mm” is invalid.

The reconstruction of Reiche’s trumpet attempted by Syhre and son (Dahlqvist, page 175) resulted in a plausible-looking low chamber-pitch instrument in F with a few intonation problems. However, I consider it more likely that Leipzig’s famous *Stadtpfeifer*, posing for an official-looking portrait, possibly commissioned by the town council, would have been portrayed with the trumpet that he used in his professional duties. It seems much more likely, therefore, that, given the literature composed by both Kuhnau and Bach for Leipzig, Reiche would have been portrayed holding a D instrument crooked in C. Such a trumpet could be more easily crooked down further to B \flat and A, keys which were required by Bach in his church cantatas with trumpet.

According to my own measurements, taken as accurately as possible from the painting itself, the external bell diameter is about 119.5 mm; Dahlqvist reports that Dr. Heyde (who calculated measurements for Syhre) estimated a bell diameter of 126 mm, which represents a magnification factor of 5.5% over the painting. The instrument that I purchased from Syhre is slightly bigger, an increase of 7%. The report on page 175 of Dahlqvist of an “unmistakably conical mouthpiece” was hardly a revelation: 99% of the surviving 18th-century mouthpieces *are* conical. If “mouthpiece” should have read “mouthpipe,” which would appear more logical (and an accurate translation of Heyde’s *Mundrohr*), then I do not understand

from where Dahlqvist (quoting Heyde) got the measurement of “approximately 9.1 mm.” My measurement from the painting (for the beginning of the conical shank) reads 11.3 mm or bigger. I measure 11.5-12 mm for the tubing of the crook, while the crook that I purchased from Syhre is 10.5 mm, which is 10% smaller than the values in the painting. The aforementioned “approximately 9.1 mm” results in a 21-24% reduction factor over the painting, and, when taken together with the 5-7% magnification factor in the bell, suggests a somewhat contradictory approach.

Even allowing for the fact that there may have been a slight increase in size over the last 250 years, Reiche and his instrument shown in the painting see small to me. Therefore, a uniform magnification factor of from 15-18% would bring the pitch length of his trumpet to an altogether more desirable trumpet in D, where $a' = 415$ Hz. Other factors in the decorative detail begin to make more sense, as for example, the proportional aspects, certain physiological factors that remain relatively stable, the size of the iris of his eyes, etc.

In leaving the criticism of the musical sources to experts more adept in dealing with them, I would like to say that if it were clear to Praetorius what was meant by the use of the word *Jäger Trommet*, then why should we not use it or its Italian equivalent *tromba da caccia*, used by many other composers throughout the 18th century?

In lieu of a polite, if premature appeal for neutrality concerning the name of Reiche's trumpet, I would like to make a plea for accuracy of detail in dealing with the evidence that is before us. Bearing in mind that the trumpets which now represent this evidence are only a tiny fraction of those produced during the early 18th century, makes the need for accuracy all the more imperative.

Graham Nicholson

To the Editor:

Dr. David Lasocki of Indiana University kindly sent me a copy of the article in your 1994 issue, vol. 6, by Peter Bassano (whom I shall refer to as PB to avoid confusion with his forbears) entitled “A Second Miracle at Cana: Recent Musical Discoveries in Veronese's *Wedding Feast*” (pp. 11-23). I found this particularly interesting as I have been studying this picture in another context. In the process I found, as I imagine PB did, that the literature referring to this picture is enormous. He may well therefore not have spotted Patricia Egan's article in *The Journal of the American Musicological Society* 14 (1961): 184-95, “Concert Scenes in Musical Paintings of the Italian Renaissance,” which suggests a possible answer to the question he raises.

PB's argument that the sackbut player among the group of musicians in the center foreground of Veronese's picture whom the artist later painted out, as X-ray photographs have revealed, can be identified as Jacopo Bassano is very convincing, and it could account for Bosquini's mis-statement and the confusion of later art historians. PB is rightly puzzled

by Veronese's substitution in Bassano's place of an unidentified younger person playing a cornett. He does not believe, as some commentators have suggested, that it was solely on compositional grounds, and asks, "If the sackbut was removed for reasons of symbolism, what contemporary symbolism was associated with the cornett to have it included instead? I simply don't know" (p. 16).

Patricia Egan refers to several 16th-century Venetian pictures (including the famous one by Titian in the National Gallery at Edinburgh) in which the transitoriness of life is symbolized by means of three generations—childhood or youth, early adulthood, and old age. This allegory represents the passage of time; and music itself in microcosm is dependent upon the passage of time. PB himself brings out this element in Veronese's picture by opening his article with the passage from St. John's gospel which includes Christ's words "Mine hour is not yet come," and by drawing attention to the hourglass on the table which also has music upon it. The hourglass is of course there as a symbol of the passage of time. Its importance to the iconography of the painting was, PB tells us (p. 15), accentuated in the original by the directness of the gaze of the first viola da braccio player, who is in fact Veronese himself, upon both his music *and* the hourglass, for the hourglass is rather a small object in a very large painting.

My conjecture, following Egan's approach which the x-rays now confirm, is that Veronese was not satisfied with depending upon the conventional hourglass alone as a representation of the passage of time, and was prepared to consolidate the symbolism of the picture by using the "three ages of man" parallel even if it meant sacrificing Bassano—who was the odd man out in so far as he did not have a studio in Venice. At the time the picture was painted in 1563, Titian was about 75 and obviously stands for old age. Veronese himself was 35 and Tintoretto 45, representing middle age. Bassano, however, was nearly 50, and to bring out the "three ages of man" allegory Veronese needed a second young musician—the young cornett player.

Moreover, the size of the instrument reflects the age of its player, a consideration more important than whether the artists depicted were competent upon instruments they are shown playing. Titian plays a very large bass, Veronese and Tintoretto tenor-sized string instruments, and the mysterious younger musician a violin. The youngest musician had to play an instrument that looked as small as or preferably smaller than a violin, and the cornett was an idea choice because of its ceremonial associations. A recorder, with its erotic symbolism—Titian puts it into the hands both of Venus and of his Bacchantes—would have been quite unsuitable, as to a lesser degree would have been the pastoral flute. Shawms are outdoor instruments and do not mix well with softer strings. My guess is that Veronese chose the cornett more by elimination than for any particular symbolism.

To hark back to Patricia Egan's article, "Musicians are often part of banquet scenes, but without the hourglass in the center of the table before them. Their prominence here is an elaborate reference to the scene immediately above them, where Christ speaks the words "nondum venit hora mea." We shall not find a polyphony of meanings in any ensemble more intricate than this.