

The “Quint-Terz-Tenor” Trombone: An Enigma Solved

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In his book on brass instruments, Anthony Baines briefly discussed in the chapter on “Renaissance Slides” various trombones listed in late-sixteenth- and early-seventeenth-century German inventories, trombones with unusual designations such as *Terzposaune* and *Secundposaune*.¹ Baines was easily and convincingly able to explain what these most likely were. One term, however, seemingly defied explanation, the “quint-terz-tenor” trombone. Baines wrote:

Among stranger terms from the same period, a Dresden inventory lists a Quint-terz-tenor: it would be hard to say what this was.²

I must admit that I had never given much thought to this—it was after all just a minor issue. But recently I was asked if I had any idea what this quint-terz-tenor trombone—for which Baines did not specify a source—might have been. Fortunately, the inquiry was accompanied with a hint that did, in fact, quickly lead me to a book published in 1901 and entitled *Des Augsburger Patriciers Philipp Hainhofer Reisen nach Innsbruck und Dresden* [“The Augsburg Patrician Philipp Hainhofer’s Journeys to Innsbruck and Dresden”].³ This was most likely not Baines’ immediate source, but undoubtedly the source behind the one he used.

Philipp Hainhofer (1578-1647), a diplomat and prominent art collector and dealer, was born into an influential Augsburg family. After studying law in Padua and Siena, he traveled through Italy, the Netherlands, and Germany, acquiring an extensive knowledge of art as well as an overview and good understanding of the European political situation. He also learned to speak seven languages fluently, and established contacts to princes and other important personalities. Following his return to Augsburg, he was elected to the city council in 1605 and also appointed political correspondent of the King of France, the Margrave of Baden, and Duke Philipp II of Pomerania-Stettin. Hainhofer maintained a particularly close relationship to Duke Philipp, corresponding with him weekly, and also planning and supplying objects for the duke’s art collection. Over the years, Duke Philipp entrusted Hainhofer with numerous diplomatic missions, which afforded him the opportunity to visit important art collections as well as establish connections for his own trade in objects of art. Moreover, Hainhofer was an inveterate diarist and kept detailed journals of his travels, recording exactly what he had seen and experienced.⁴

On 30 August 1629, Hainhofer and three other representatives of Augsburg’s Protestant community set off on a nearly two-month diplomatic mission to Dresden. The purpose of their mission was to persuade the Prince-Elector of Saxony to intervene with the Emperor to ensure the freedom of religious observance for the Protestants in Augsburg. As usual, Hainhofer also took the opportunity to meet with people, and to view what Dresden had to offer in the way of art and curiosities.

On 10 October 1629, Hainhofer and his companions were given a tour of the Dresden court's instrument collection, and it is in Hainhofer's description of this collection that we find the enigmatic "quint-terz-tenor" trombone (Figure 1).

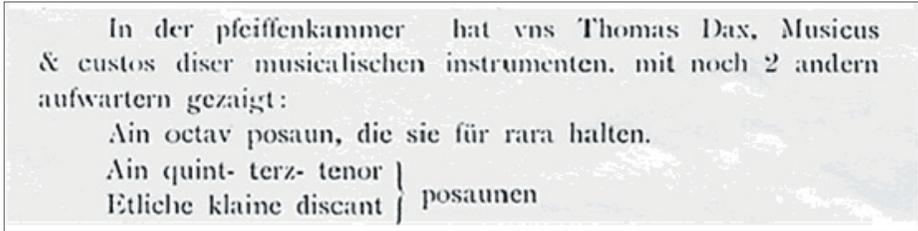


Figure 1

From *Des Augsburger Patriciers Philipp Hainhofer Reisen nach Innsbruck und Dresden* (Vienna, 1901), 231. Translation: "In the pipe [i.e., wind instrument] chamber, Thomas Dax, musician and curator of these musical instruments,⁵ with two other attendants, showed us: An octave trombone that they consider to be rare. A quint- terz- tenor / several small descant} trombones."

As surmised above, this 1901 edition of Hainhofer's travel journal was most likely not Baines' source. Searching for information on the early use of the trombone, Baines probably came across this same passage in a music-historical source, Hans Joachim Moser's 1936 biography of Heinrich Schütz (Figure 2).⁶

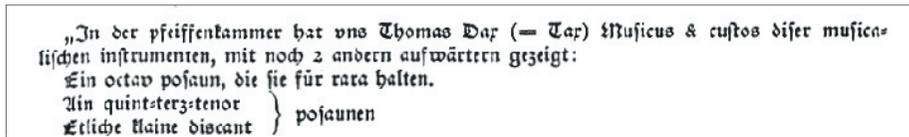


Figure 2

From H.-J. Moser, *Heinrich Schütz: Sein Leben und Werk* (Kassel, 1936), 123.
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At first glance, the texts in Figures 1 and 2 seem to be identical, except for the different fonts (and the variant spelling of the name Dax/Tax in Figure 2). Yet a closer look reveals several differences. In Moser's version (Figure 2) the spellings of three words have been modernized: aufwartern/aufwärtern, gezaigt/gezeigt, Ain/Ein. More important, however, is the form of the "quint-terz-tenor," which is written together in Moser's version, but with very distinct spaces after the hyphens in Figure 1. (The double hyphens in Figure 2 are merely a typographical peculiarity and have the same function as normal hyphens.)

In German usage, as in English, a hyphen can be employed to connect two or more consecutive words, such as our “quint-terz-tenor” in Figure 2. Yet, such combination words tend to be written without hyphens in German, which in the present case would result in “quintterztenor.” Obviously, neither of these two possibilities is of any help to us here.

More common in German, however, is the use of hyphens to connect two or more consecutive words to a common second element. And indeed, this is the situation that we find in Figure 1: three words, two of them hyphenated, but clearly separate—“quint-terz-tenor”—followed by their common second element, “posaune,” resulting in “Quintposaune,” “Terzposaune,” and “Tenorposaune,” i.e., three trombones, not one.

If further proof is needed, Figure 3 shows the passage in question as it appears in the earliest surviving copy of Hainhofer’s travel journal, which also served as the source of the 1901 printed edition.⁷ Here there can be no doubt as to the intended meaning: the indefinite article “Ein” and the word “posaune” are indicated by the use of brackets to be mutual to the words “quint,” “tertz,” and “tenor.” The hyphens that made possible the improbable “quint-terz-tenor” trombone were merely an expediency for the adequate printed reproduction of Hainhofer’s text, and are nowhere to be found in the original manuscript.

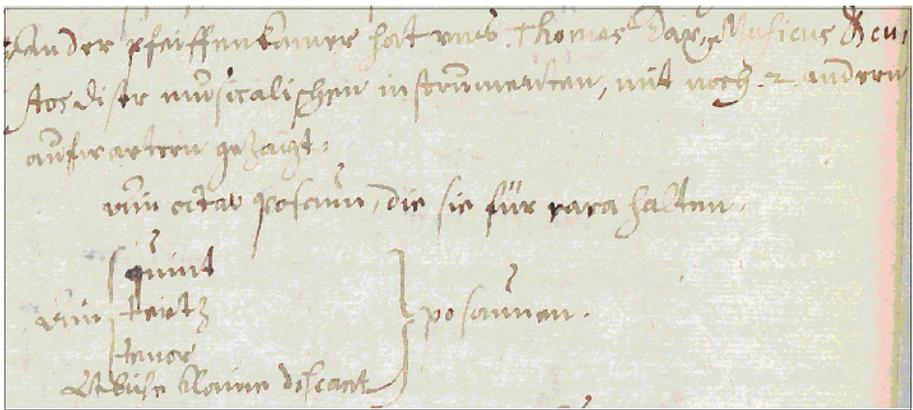


Figure 3

*Relatio Philippi Hainhofers Rayss in der betragten Evangelischen Burgerschafft
Geschäften nacher Dressden anno 1629*, Herzog August Bibliothek, Wolfenbüttel:
Cod. Guelf. 11.22 Aug. 2°, Nr. 14, fol. 465v, detail.

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NOTES

¹ Anthony Baines, *Brass Instruments: Their History and Development* (London and Boston: Faber & Faber, 1976, 2/1978), 116-17.

² *Ibid.*, 117.

³ Oscar Doering, ed., *Des Augsburger Patriciers Philipp Hainhofer Reisen nach Innsbruck und Dresden*, Quellenschriften für Kunstgeschichte und Kunsttechnik des Mittelalters und der Neuzeit, new series, vol. 10 (Vienna: Graeser, 1901).

⁴ *Allgemeine Deutsche Biographie* vol. 49 (Munich, 1904), s.v. "Hainhofer, Philipp," by Oscar Doering.

⁵ According to Eitner, Thomas Dax (or Tax) became a member of the Dresden court chapel in 1586, and was given charge of the instruments in 1599. See Robert Eitner, *Biographisch-Bibliographisches Quellen-Lexikon* (Leipzig: Breitkopf & Härtel, 1900-04), s.v. "Tax, Thomas."

At the time of Hainhofer's sojourn in Dresden, Kapellmeister Heinrich Schütz was in Italy to purchase musical instruments. ("Des Churfürsten Capellmaister Hainrich Schütz ist jetzt in Lombardia, noch mehr musicalische instrumenta einzukaufen.") See Doering, *Des Augsburger Patriciers*, 234.

⁶ Hans Joachim Moser, *Heinrich Schütz: Sein Leben und Werk* (Kassel: Bärenreiter, 1936), 123. Moser cites as his source Doering's edition of Hainhofer's travel journals (see note 3).

⁷ Five manuscript copies of Hainhofer's journal of his trip to Dresden have survived. The copy Wolfenbüttel, Herzog August Bibliothek Cod. Guelf. 11.22 Aug.2°, Nr. 14 is not autograph, but does contain corrections and additions in Hainhofer's hand. See Doering, *Des Augsburger Patriciers*, 13; and Otto von Heinemann, *Die Augusteischen Handschriften* vol. 2: Codex Guelferbytanus 11.11 Augusteus 2° bis 32.6 Augusteus 2° (Wolfenbüttel: Zwissler, 1895; facs. rpt., Frankfurt: Klostermann, 1966), 48-50; also at <http://diglib.hab.de/drucke/f4f-539-5/start.htm?image=00060>