

Andreas Nemetz's *Neueste Posaun-Schule* Revisited

Howard Weiner

When I wrote my article “Andreas Nemetz’s *Neueste Posaun-Schule*: An Early Viennese Trombone Method” some sixteen years ago,¹ my source was the exemplar of the *Posaun-Schule* held by the Austrian National Library in Vienna, which was one of three known to me at that time.² While doing research for his book on the history of the trombone, Trevor Herbert found yet another copy of Nemetz’s method in the British Library, but a copy with a difference: a second edition, containing an additional eight pages dealing with the valve trombone.³ While the first edition, published in 1827, provides invaluable information about trombone playing in Vienna at the end of the Classical period, the second, expanded edition bridges the gap to the Romantic period, during which the slide trombone was supplanted by the valve trombone in Vienna and elsewhere.⁴

According to the title page of the 1827 original edition, Andreas Nemetz was “trombonist in the Imperial Royal Court Theater next to the Kärntner Gate,” and indeed, this was the position he held from 1823 to 1828. In 1828, the year after the publication of the *Posaun-Schule*, Nemetz left the court theater to become a military band director. This change of job is reflected in an alteration on the title page of the second edition (see Plate 1) where Nemetz is referred to as “Kapellmeister of the Prince Hessen-Homburg Line Infantry Regiment No. 19.”⁵ Another change on the title page was made—as one might expect—to the price, which went up from 1 *gulden* 15 *kreuzer* to 1 *gulden* 30 *kreuzer*.

Just above the British Library call number, the title page additionally displays the name (signature?) of Adam Carse. Carse (1878–1958) was of course a well-known instrument collector and author of the book *Musical Wind Instruments* in which Nemetz and his method are mentioned several times.⁶ At the bottom of the title page is the stamp of a music store: “Otto Falckenburg, court music shop ... Coblenz, Rheinstrasse 20.” The indication “court music shop” (*Hofmusikalienhandlung*) points to the period before 1919. Moreover, Falckenburg’s son, also named Otto, was a well-known German theater director and manager who was born in Koblenz in 1873. Thus it would seem that Nemetz’s trombone method was still available in Germany at least into the second half of the nineteenth century.⁷

The printing plates of the original edition were reused for the first section (i.e., the altered title page and pages 3–19; page 2 being blank) of the second edition. The eight newly added pages, 20–27, also have the plate number of the original edition (D et C.N^o 2705), but display several typographical differences: while in the first edition the five chapters are each labeled by an ordinal number with a superscript suffix and the German word *KAPITEL* for “chapter,” in the second edition the new chapters are designated by an ordinal number (once with, once without an abbreviation dot) and the variant spelling *CAPITEL*. The chapter titles in the first edition are printed in capital letters (e.g., *VON DEN SCALEN*), in the added chapters in mixed upper- and lower-case letters (e.g., *Von*

der Maschin=Terz=Posaune) (Figure 1). Moreover, the text of the new chapters is printed in a smaller font and with less space between the lines than that of the original chapters.

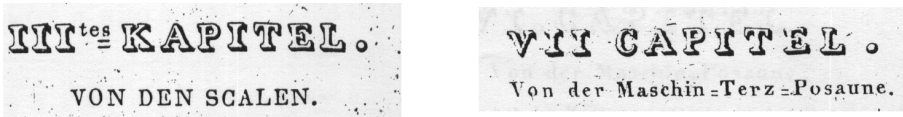


Figure 1: Chapter headings from the original section of the print (left) and the added section (right).

The presentation of material in the two new chapters largely follows the scheme of the original method. Chapter 6 introduces “The Valve Trombone” on page 20 with a short paragraph on the genesis of the instrument and an illustration showing a valve trombone with three double piston or “Vienna” valves (see Plate 2):

The trombone has attained the greatest perfection with the valve trombone. To Mr. Jos. Riedl goes the honor of having first transferred the artificial mechanism of the valve trumpet and the valve horn to the trombone. In the year 1830, Mr. Joh. Tob. Uhlmann, brass instrument maker in Vienna, substantially altered and perfected that mechanism; for this reason he was also awarded an exclusive Imperial Royal privilege.

Contrary to Nemetz’s statement that Johann Tobias Uhlmann (1776–1838) “substantially altered and perfected” the mechanism in 1830, it was actually Leopold Tobias Uhlmann (1806–1878), Johann Tobias’s son, who was responsible for the improvements and who received a patent for them in 1830.⁸ Leopold Tobias joined his father’s firm in 1831.⁹ A three-valve “quart” trombone in F, made by Leopold Uhlmann, is on display in the Edinburgh University Collection of Historic Musical Instruments (Figure 2).¹⁰ Nemetz may have been unaware of the details, particularly since it was Johann Tobias’s name that was engraved on the bell garlands, as can be seen in Plates 2 and 9. In any case, this allows us to date the publication of the second edition of the *Posaun-Schule* to after 1831.



Figure 2: Bass valve trombone in F by Leopold Uhlmann, Vienna, after 1834. (Edinburgh University Collection of Historic Musical Instruments, Courtesy of Arnold Myers)

Alongside the illustration is a description of the instrument, including information on the number of valves (three), the pitch (B \flat), the tuning slide, the water key, the effects caused by depressing each valve alone and in various combinations. A chart of the various harmonic series always includes the seventh harmonic, which is obviously more difficult to bring into tune on a trombone with valves than on one with a slide.¹¹ Page 21 has scales for bass, tenor, and alto trombones (see Plate 3), whereby the indicated valve combinations make it clear that here, too, Nemetz considers the alto, tenor, and bass valve trombones to be B \flat instruments, just like their slide counterparts earlier in the book. In the scales, many of the notes are provided with two valve combinations, and an annotation at the bottom of the page states that “Many tones can be taken in two or three ways, as shown by the numbers.” The notes in the harmonic series for each valve combination do not differ from those given earlier for the corresponding slide positions, with the exception of the pedal tones, which are lacking here.

Pages 22–24 each contain three short pieces for bass, tenor, and alto trombone, respectively (see Plates 4–6). Page 25 illustrates how to play trills on fourteen different tones using the valves (see Plate 7). Nemetz remarks however that “trills are indeed much easier to play with the valves, but since the valves always make a bit of noise, trills with the lips are to be preferred.”

Chapter 7 deals with the *Maschin-Terz-Posaune* or “tierce” valve trombone, which is pitched a third lower than the alto/tenor/bass valve trombone. Like its slide counterpart, the “quart” trombone in chapter 5, the “tierce” trombone is accorded only perfunctory treatment on two pages, with an abbreviated explanation of the use of the valves, the corresponding harmonic series, several scales, and an illustration of a trombone with three double-piston valves (see Plates 8 and 9).¹²

In coming years we will undoubtedly be hearing more and more nineteenth-century music performed on period instruments. For this reason, the second edition of Nemetz’s *Posaun-Schule*, with its information about and exercises for the valve trombone, represents an important early source for the Romantic valve trombone in Vienna and elsewhere.

Howard Weiner, a native of Chicago, studied trombone with Prof. Frank Crisafulli at Northwestern University. In 1978 he moved to Europe where he studied early music at the Schola Cantorum Basiliensis in Basel, Switzerland, and established himself as a freelance musician performing with numerous ensembles and orchestras, including the Edward Tarr Brass Ensemble, the Freiburger Barockorchester, Cappella Coloniensis, the Basel Symphony and Radio Symphony Orchestras, and Ensemble Aventure Freiburg. Weiner has authored several important articles on the history of the trombone and published editions of early trombone music. From 1997 he was Assistant Editor and since 2004, Co-editor of the Historic Brass Society Journal.

NOTES

¹ Howard Weiner, "Andreas Nemetz's *Neueste Posaun-Schule*: An Early Viennese Trombone Method," *Historic Brass Society Journal* 7 (1995): 12–35.

² In his catalogue of the publishing house of Anton Diabelli & Co., Alexander Weinmann lists only two other exemplars of Nemetz besides that in Vienna: one in Zagreb and one in Melk Abbey. See Alexander Weinmann, *Verlagsverzeichnis Anton Diabelli & Co. (1824 bis 1840)*, Beiträge zur Geschichte des Alt-Wiener Musikverlages, Reihe 2, Folge 24 (Vienna: Krenn, 1985), 170.

³ Trevor Herbert, *The Trombone* (New Haven and London: Yale University Press), 184–85. I am indebted to Trevor for calling this source to my attention.

The British Library's copy of Nemetz's *Posaun-Schule* has inserted into it a trombone slide position chart along with a page of scales described in the library's catalogue as "a two-page tablature from an unidentified trombone-method." Actually, these are pages 6–7 from the French-German reprint of André Braun's *Gamme et Méthode pour les Trombones* issued in 1810 by Johann André in Offenbach/Main. The slide position chart is reproduced in Howard Weiner, "André Braun's *Gamme et Méthode pour les Trombones*: The Earliest Modern Trombone Method Rediscovered," *Historic Brass Society Journal* 5 (1993): 288–308, here 308 (the corresponding page of scales from the original Parisian edition is found on p. 304 [plate 6]). See also idem, "André Braun's *Gamme et Méthode pour les Trombones* Revisited," *Historic Brass Society Journal* 11 (1999): 93–106.

⁴ Even after the reintroduction of the slide trombone in the Vienna Court Opera Orchestra in 1883, two three-valve bass trombones in F still remained in use in the stage music. See Gerhard Zechmeister, "Die Stellung der (Contra)Bassposaune im Wiener Klangstil," pt. 1, *Brass Bulletin* 102 (1998): 24. The valve trombone continued in use in some places, for example, Spain, Czechoslovakia, and Italy, until well into the twentieth century.

⁵ "Kapellmeister bei dem Prinz Hessen-Homburg Lin. Inf. Reg. No. 19." Constant von Wurzbach specifies "Landgraf" rather than "Prinz." (See Constant von Wurzbach, *Biographisches Lexikon des Kaisertums Oesterreich* [Vienna, 1869], s.v. "Nemetz, Andreas.") The title page of Nemetz's *Allgemeine Musikschule für Militär Musik* (Vienna: Diabelli, [1845]) also has "Land-Graf."

⁶ Adam Carse, *Musical Wind Instruments* (London: Macmillan, 1939; rpt., New York: Da Capo, 1965), 71 and 257–58. On page 7 of the source, where Nemetz states "Die vorgezeichnete Bass-, Tenor- und Alt-Posaune stimmt B," there is a handwritten annotation in the left-hand margin: "all in B \flat ."

Anthony Baines also seems to have had access to this exemplar of Nemetz; he mentions Nemetz twice, the second time in connection with valve trombones, albeit without citing a source. See Anthony Baines, *Brass Instruments: Their History and Development* (London: Faber & Faber, 1978), 242 and 248.

⁷ The publishing house of Anton Diabelli & Co. existed until Diabelli's retirement in 1851, and the name changed shortly afterwards to "C. A. Spina, vormalis [previously] Diabelli." See *The New Grove Dictionary of Music and Musicians*, 2nd edn., ed. Stanley Sadie and John Tyrrell (New York / London: Macmillan, 2001), s.v. "Diabelli, Anton" by Alexander Weinmann and John Warrack. It is conceivable that Spina continued to print and distribute Diabelli's publications, such as Nemetz's *Posaun-Schule*, without altering the publisher's name on the title pages.

⁸ Patent no. 2053. See William Waterhouse, *The New Langwill Index: A Dictionary of Musical Wind-Instrument Makers and Inventors* (London: Tony Bingham, 1993), s.v. "Uhlmann, (3) Leopold Tobias."

⁹ According to William Waterhouse, Leopold Uhlmann joined his father's firm only in 1833, but

Rudolf Hopfner gives the date as 1831. See Waterhouse, *The New Langwill Index*, s.v. “Uhlmann, (1) Johann Tobias”; and *New Grove 2*, s.v. “Uhlmann” by Rudolf Hopfner.

¹⁰ I am very grateful to Arnold Myers for providing information about this instrument as well as a photo.

¹¹ On slide trombone the seventh harmonic can be adjusted by means of the main hand slide. This is even possible in first position if, as was usual back then, first position was not played with the slide completely closed, but slightly extended.

¹² At first glance, the drawing of the bass/tenor/alto trombone on page 20 and that of the tierce trombone on page 27 seem to identical. A closer look, however, reveals that the tubing and the bell of the tierce trombone are slightly larger, but the illustrated instruments are clearly not shown in the proper size relationship to one another.

English Translation

German Text

Newest
Trombone Method
written
by

Andreas Nemetz
Kapellmeister of the Prince Hessen-Homburg
Line Infantry Regiment No. 19
16th work

Chapter 6

The Valve Trombone

The trombone has attained the greatest perfection with the valve trombone. To Mr. Jos. Riedl goes the honor of having first transferred the artificial mechanism of the valve trumpet and the valve horn to the trombone. In the year 1830, Mr. Joh. Tob. Uhlmann, brass instrument maker in Vienna, substantially altered and perfected that mechanism; for this reason he was also awarded an exclusive Imperial Royal privilege.

Neueste
Posaun=Schule
verfasst
von

Andr. Nemetz
Kapellmeister bei dem Prinz Hessen-Homburg
Lin. Inf. Reg. Nr. 19
16^{tes} Werk

VI. CAPITEL.

Von der Maschin=Posaune.

Die grösste Vollkommenheit hat die Posaune erreicht in der Maschin=Posaune. Herrn Jos[.] Riedl gebührt das Verdienst, den künstlichen Mechanismus der Maschintrompete und des Maschinorns zuerst auf die Posaune übertragen zu haben. Im Jahre [sic] 1830 hat Herr Joh. Tob[.] Uhlmann, Blechinstrumentenmacher in Wien, jenen Mechanismus wesentlich verändert und auf das vollkommenste eingerichtet; wesshalb ihm auch ein k.k. ausschliessendes Privilegium verliehen wurde.

The valve trombone has three valves. The [trombone] depicted here is pitched in B \flat , but produces in this range only the tones of the common trombone. By means of the valves, one attains other keys. If one presses the first valve, then one obtains the A \flat overtone series (see b); if one presses the second, then one obtains the A overtone series (see c); the third, the G overtone series (see d); if one presses the first and third at the same time, then one obtains the F overtone series (see e); if one presses all three together, the E overtone series (see f); if one presses the second and third, the F \sharp overtone series (see g). As far as holding [the instrument] is concerned, the first three fingertips of the right hand are placed on the touchpieces. The slide crook (aa) serves to tune the trombone lower according to the requirement of the respective orchestra; a higher tuning should be unnecessary, since the trombone already has the highest pitch level. Attached to the lower bend of the slide crook is a key (see h) by means of which one can empty the water very quickly.

Scale for the bass trombone
(The natural tones are marked by o)

Scale for the tenor trombone
Scale for the alto trombone

Note: Many tones can be played in two or three ways, as the numbers indicate.

Exercises for the bass trombone
Exercises for the tenor trombone
Exercises for the alto trombone

The difficulty of executing trills on the regular trombone is very much less on the valve trombone as a result of its perfected device. Trills are indeed

Die Maschinposaune hat 3 Drücker. Die hier dargestellte stimmt B, gibt aber in dieser Tonlage nur die Töne der einfachen Posaune. Mittelst der Drücker bewirkt man andere Tonarten. Nimmt man den Drücker 1, so bekommt man den A \flat Accord (siehe b); nimmt man den zweiten, so bekommt man den A_Accord (siehe c); den dritten, G_Accord (siehe d); nimmt man den ersten und dritten zugleich, so bekommt man den F_Accord (siehe e); nimmt man alle drei zusammen, den E_Accord (siehe f); nimmt man den zweiten und dritten, den F \sharp _Accord (siehe g). Was die Haltung betrifft, so kommen die drei ersten Fingerspitzen der rechten Hand den Drückern gegenüber. Der Zugbogen (aa) dienet, um die Posaune, nach Bedürfniss eines jeden Orchesters, tiefer zu stimmen; eine höhere Stimmung dürfte überflüssig seyn, da die Posaune ohnehin die höchste Stimmlage hat. An der unteren Krümmung des Zugbogens ist eine Klappe angebracht, (siehe b) durch welche man, in der kurzmöglichsten Zeit, das Wasser ablassen kann.

SCALA FÜR DIE BASS=POSAUNE.
(Die Naturtöne werden mit o bezeichnet.)

SCALA FÜR DIE TENOR=POSAUNE.
SCALA FÜR DIE ALT=POSAUNE.

NB. Manche Töne können auf zwei- und dreifache Art genommen werden, wie die Ziffer [an]zeigen.

ÜBUNGEN FÜR DIE BASS=POSAUNE
ÜBUNGEN FÜR DIE TENOR=POSAUNE
ÜBUNGEN FÜR DIE ALT=POSAUNE

Die Schwierigkeit, mit welcher man den Triller auf der einfachen Posaune ausführen muss, ist bei der Maschin=Posaune, durch ihre vollkommene

much easier to play with the valves, but since the valves always make a bit of noise, trills with the lips are to be preferred.

Chapter 7

The Tierce Valve Trombone

The handling of this trombone is entirely the same as of the above-mentioned. It is pitched in G. If one presses the first valve, then one obtains the F overtone series (see b); if one presses the second, then one obtains the F \sharp overtone series (see c); the third, the E overtone series (see d); the first and third, the D overtone series (see e); all three, the C \sharp overtone series (see f); the second and third, the E \flat overtone series (see g).

Scale for the tierce trombone

The exercises for the bass trombone can also be used here; one only has to ignore the fingerings, and replace them with the fingerings of the tierce trombone according to the instructions of the scales.

Einrichtung, sehr vermindert. Leichter ist zwar der Triller mit den Drücker zu machen (siehe die Beispiele unten); da aber die Drücker immer einiges Geräusch verursachen, so hat der Triller mit den Lippen den Vorzug.

VII[.] CAPITEL.

Von der Maschin=Terz=Posaune.

Die Behandlung dieser Posaune ist im Ganzen dieselbe wie bei der obigen. Sie stimmt G. Nimmt man den ersten Drücker, so bekommt man den F_Accord (siehe b); nimmt man den zweiten, so bekommt man den Fis_Accord (siehe c); den dritten, den E_Accord (siehe d); den ersten und dritten, den D_Accord (siehe e); alle drei, den Cis_Accord (siehe f); den zweiten und dritten, Es_Accord (siehe g).

Scala für die Terz-Posaune

Die Übungen für die Bass=Posaune können auch hier benützt werden; man denke sich nur die Ziffern weg, und setze dafür die Ziffern der Terzposaune, nach der Anleitung der Scalen.

Widm. Cass. h. 3878 d. 126.

Neuestes
POSAUN-SCHULE.
Verfasst
 von
Andr. Nemetz.
Kapellmeister bei dem Prinz. Hessen-Homburg Lon. Inf. Reg. N^o 19
16^{tes} Werk.

N^o 2705.

Eigenthum der Verleger.

Pr. f. 1. 30 x C. 11.

WIEN,

bei Carl Diabelli und Comp. Graben N^o 1133.

6^{tes}

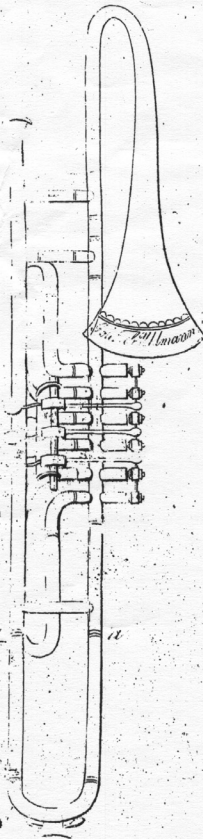
OTTO FALCKENBERG
 Hofmusikalienhandlung & Musikalienleihanstalt
 Pianoforte-, Harmonium- & Instrumentalanstalt
 Pianoforte- Leihanstalt
COBLENZ
 → 20 RHEINSTRASSE 20 ←

Plate 1: Title page of Nemetz's *Neueste Posaun=Schule*, second edition, after 1831. © British Library Board, h.3878.d. (1).

VI. CAPITEL.

Von der Maschin=Posaune.

Die grösste Vollkommenheit hat die Posaune erreicht in der Maschin=Posaune. Herrn Jos Riedl gebührt das Verdienst, den künstlichen Mechanismus der Maschintrompete und des Maschinorns zuerst auf die Posaune übertragen zu haben. Im Jahre 1830 hat Herr Joh. Toblmann, Blechinstrumentenmacher in Wien, jenen Mechanismus wesentlich verändert und auf das vollkommenste eingerichtet, wesshalb ihm auch ein k.k. ausschliessendes Privilegium verliehen wurde.



Die Maschinposaune hat 3 Drücker. Die hier dargestellte stimmt B, gibt aber in dieser Tonlage nur die Töne der einfachen Posaune. Mittelst der Drücker bewirkt man andere Tonarten. Nimmt man den Drücker 1, so bekommt man den As-Accord (siehe b); nimmt man den zweiten, so bekommt man den A-Accord (siehe c); den dritten, G-Accord (siehe d); nimmt man den ersten und dritten zugleich, so bekommt man den F-Accord (siehe e); nimmt man alle drei zusammen, den E-Accord (siehe f); den zweiten und dritten, den Fis-Accord (siehe g). Was die Haltung betrifft, so kommen die drei ersten Fingerspitzen der rechten Hand den Drückern gegenüber. Der Zugbogen (aa) dienet, um die Posaune, nach Bedürfniss eines jeden Orchesters, tiefer zu stimmen; eine höhere Stimmung dürfte überflüssig seyn, da die Posaune ohnehin die höchste Stimmlage hat. An der unteren Krümmung des Zugbogens ist eine Klappe angebracht, (siehe b) durch welche man, in der kürzestmöglichen Zeit, das Wasser ablassen kann.

a) B-Accord.

b) As-Accord.

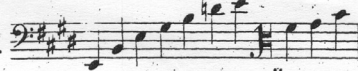

c) A-Accord.

d) G-Accord.

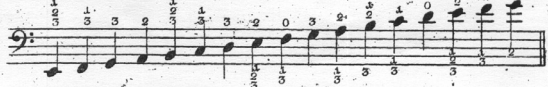
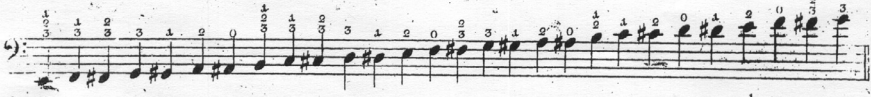
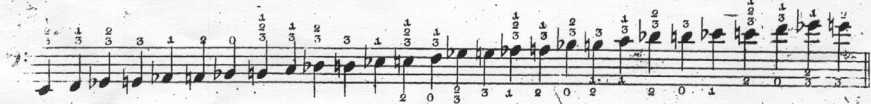
e) F-Accord.

Det C. No. 1705.

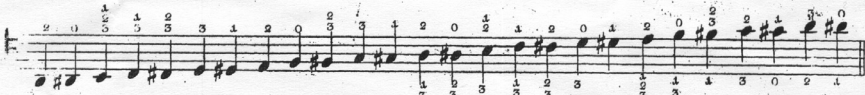
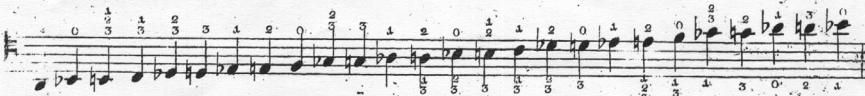
Plate 2: Page 20: The alto/tenor/bass valve trombone.

f) E-Accord.  f) Fis-Accord. 


SCALA FÜR DIE BASS-POSAUNE.
(Die Naturtöne werden mit 0 bezeichnet.)

SCALA FÜR DIE TENOR-POSAUNE.

SCALA FÜR DIE ALT-POSAUNE.


13. Manche Töne können auf zwei- und dreifache Art genommen werden, wie die Ziffer anzeigen.

D. et C. N^o 2705.

Plate 3: Page 21: Scales with fingerings for the alto, tenor, and bass valve trombones.

ÜBUNGEN FÜR DIE BASS-POSAUNE.

Adagio.

Allegretto.

Allegro.

D. et C. N.º 2703.

The image shows a page of musical exercises for the bass trombone, titled 'ÜBUNGEN FÜR DIE BASS-POSAUNE.' The page is divided into three sections: 'Adagio.', 'Allegretto.', and 'Allegro.'. Each section contains multiple staves of music with various rhythmic patterns and fingerings indicated by numbers above the notes. The 'Adagio.' section is in 3/4 time and features a series of eighth and sixteenth notes with slurs and accents. The 'Allegretto.' section is in 2/4 time and consists of eighth and sixteenth note patterns. The 'Allegro.' section is in 2/4 time and features a more complex rhythmic pattern with eighth and sixteenth notes, including some triplets and slurs. The page number '113' is in the top right corner, and the publisher information 'D. et C. N.º 2703.' is at the bottom center.

Plate 4: Page 22: Exercises for the bass trombone.

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ÜBUNGEN FÜR DIE ALT-POSAUNE.

et C. N. 27

Plate 6: Page 24: Exercises for the alto trombone.

Die Schwierigkeit, mit welcher man den Triller auf der einfachen Posaune ausführen muss, ist bei der Maschin-Posaune, durch ihre vollkommene Einrichtung, sehr vermindert. Leichter ist zwar der Triller mit den Drückern zu machen (siehe die Beispiele unten), da aber die Drücker immer einiges Geräusch verursachen, so hat der Triller mit den Lippen den Vorzug.

wird so ausgeführt:

The image displays a musical score for trumpet trills, consisting of eight staves of music. Each staff begins with a trill symbol (tr) and a note, followed by a series of trills. The notes are primarily G4 and F4, with some variations in key signature (C major, G major, and F major). The trills are written in a rhythmic pattern of eighth notes. Fingerings are indicated by numbers 1-3 below the notes. The score is arranged in four systems of two staves each. The first system is in C major, the second in G major, and the third and fourth in F major. The text 'wird so ausgeführt:' is written above the first staff.

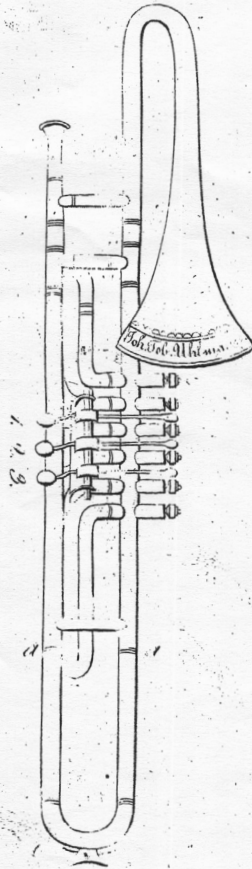
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Plate 7: Page 25: Trills.

VII CAPITEL.

Von der Maschin-Terz-Posaune.

Die Behandlung dieser Posaune ist im Ganzen dieselbe wie bei der obigen. Sie stimmt G. Nimmt man den ersten Drucker, so bekommt man den F-Accord (siehe b); nimmt man den zweiten, so bekommt man den Fis-Accord (siehe c); den dritten, den E-Accord (siehe d); den ersten und dritten, den D-Accord (siehe e); alle drei, den Cis-Accord (siehe f); den zweiten und dritten, Es-Accord (siehe g).



D. et C. N. 2703.

Plate 8: Page 26: The tierce valve trombone.

a) G-Accord.

b) F-Accord.

c) Fis-Accord.

d) E-Accord.

e) D-Accord.

f) Cis-Accord.

g) Es-Accord.

Scala für die Terz-Posaune.

Die Übungen für die Bass-Posaune können auch hier benützt werden; man denke sich nur die Ziffern weg, und setze dafür die Ziffer der Terzposaune, nach der Anleitung der Scala.

D. et C. N^o 2705.

Plate 9: Page 27: Harmonic series and scales with fingerings for the tierce valve trombone.