

GOTTFRIED REICHE'S INSTRUMENT: A PROBLEM OF CLASSIFICATION

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Editor's Note: The following article is an excerpt from Reine Dahlqvist's doctoral dissertation.¹

Few brass instruments have created as much controversy as the one in the shape of a posthorn in the portrait of Gottfried Reiche, Leipzig *Stachpfeifer*, and "J.S. Bach's trumpeter" from 1723 to 1734 (see Figure 1). As the instrument is equipped with a trumpet mouthpiece and the tube appears to be mainly cylindrical, it has generally been regarded as a trumpet.² There is, however, considerable disagreement among scholars as to the exact classification of this instrument, and correspondingly, much confusion regarding coiled brass instruments in general during the 17th and 18th centuries. Using the instrument in Reiche's famous portrait as a point of departure, I propose in this article to survey the evidence relating to coiled brass instruments, and to offer my own solution to the problem. I shall rely principally on four types of sources: iconographical (i.e., paintings), organological (surviving instruments), theoretical (early printed sources and documents), and musical (surviving scores and parts).



Figure 1
Elias Gottlob
Haussmann, portrait
of Gottfried Reiche,
ca. 1727

trumpet[er];" *ibid.* c. 31 "owes one large serpent [...] on the day 2 August 1656 owes another large serpent;" *ibid.* c. 106v-7: "A large serpent to be given to Michel-Agnolo, trumpet (2 July 1654) [...] The *di contro* serpentone has been given to the Reverend Father Giovanni Pancani (28 August 1669)."

37. I-Fas, Mediceo, *Guardaroba*, file 664, c. 25: "On the date February 4 1660 [...] two *brass trombones* with their fittings. Returned on 18 January, 1661."

38. A true family monopoly, to the point that even Giuseppe and Pier Antonio are still provided for in 1704 by Cosimo III, *cfr.* I-Fas, Mediceo, *Depositeria generale*, files 1533 and 397; *cod.* 403, c. 71 and 125.

39. Here is a testimony of October 24, 25, and 26, 1683: "list of musicians and players of music made by Pietro Sanmartini [. . .] 1st platform and 1st chorus [...] trumpet Pier Antonio L. 30." In this connection it should be mentioned that under the same circumstances "Francesco and Antonio Veracini violinists" earned only L. 21 [information taken from Riccardo Gandolfi, "La cappella musicale della cone di Tosca (1539-1859)," *Rivista musicale italiana* 16 (1909): 521].

40. In virtually all biographical literature and monographs devoted to Fantini.

41. Hermann Eichborn, "Girolamo Fantini, ein Virtuos des siebzehnten Jahrhunderts and seine Trompeten-Schule," *Monatsheft für Musik-Geschichte* (1890; reprint, Nashville, 1976), p. 113, and the preface by Wilhelm Ehmann to *Girolamo Fantini: Spieltütcke*, (Kassel, 1966).

42. Eichborn, "Fantini," p. 113.

43. In the diaries found in I-Fas, Mediceo, *Viaggi*, files 6377, 6379, 6380, and 6381, every moment of these journeys is described in detail.

44. I-Fas, Mediceo, file 6415.

45. Giovanni Pirazzoli, *Ifiati gloriosi. Encom# dati dally Fama ally tromba [...]* (Bologna, 1656): "Dall'imperato re Ferd i nand' second' fu facto cap itano di cavalleria un suo trombetta con emolumenti, e paghe straordinarie, per la sua virtu, e valore." A copy of this publication is preserved in the Civico museo bibliografico musicale in Bologna. [See also Meredith, "Fantini," 1: 22-24.]

46. In Tarr's commentary to his translation of *Girolamo Fantini: Method for Learning to Play the Trumpet*, p. 1.

47. I-Fas, Mediceo, *Depositeria generale*, file 6415.

48. I-Fas, Mediceo, *Depositeria generale*, file 1524b, c. 108 and 134.

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We do not know when Reiche's instrument was made. According to Mattheson the portrait of Reiche was painted in 1727 by E. Haussmann and engraved by Chr. Rossbach in the same year.³ Arnold Schering suggested that it was commissioned by the Leipzig town council for the trumpeter's sixtieth birthday, but there is no supporting evidence in the accounts of the council.⁴ In 1985 the town council of Leipzig commissioned the instrument makers Friedbert and Frank Syhre and the musicologist Herbert Heyde to reconstruct Reiche's instrument. Heyde further consulted two art historians and a sculptor. After constructing models of the instrument depicted in the painting, Heyde calculated that the length of the tube without the crook was approximately 197 cm, and with shank and mouthpiece, approximately 210.5 cm, giving a pitch of E *Cammerton* or F *tief* (= "low") *Cammerton*. The bell had a diameter of about 12.6 cm and the mouthpiece, "which was unmistakably conical," approximately 9.1 mm. With the crook the pitch was D.⁵ It must be emphasized, however, that Haussmann's painting is not a scale drawing with precise measurements. It is not possible to construct an exact replica after the painting, as this can be done only after obtaining precise measurements from the original instrument, which has not been found. Heyde's assertion that the bore of the mouthpipe was (slightly) conical may be correct, but it cannot be confirmed. The classification of Reiche's instrument is not obvious, but if the main tubing were cylindrical, and even if the mouthpipe were conical and the bell rather wide, the cup-shaped mouthpiece should produce a sound like that of a trumpet.

Schering noticed that the color of the tube in the painting is pale gray, while the bell is reddish. The instrument must therefore have been made of silver—or at the very least, silver-plated—with a gilded garland and the visible ferrule gilded also. This interpretation has been accepted by Heyde. As the garland is decorated with angels, Blandford supposed that the instrument was made in Nuremberg by J. W. Haas.⁶ Trumpet bells often had garlands with angels, while those on horns did not.

Perhaps the best-known painting of a coiled brass instrument is Jan Breughel's *Hearing* (on the "five senses") painted between 1615 and 1618 (Figure 2). Among a number of different instruments in this painting there is an instrument with four and one-half coils and a funnel-shaped mouthpiece, but it is difficult to discern whether the tube is tapered? An exact replica of this painting was executed by Jan Breughel II. The same motif (*Hearing*) with a multi-coiled horn is used by Jan Breughel II and Jan van Kessel I, in yet another very similar painting attributed to the same painters, and in still another painting by Jan Breughel II (and Jan van Kessel I?). A coiled horn also appears in a painting with other musical instruments, *Amor docet musicam*, attributed to Jan van Kessel I.⁸ Rather well known to organologists are the two etched plates by W. Hollar, probably made either before he arrived in England in 1636, or during his stay in Antwerp, 1644-52. The first plate shows two, the second, three horns, consisting respectively of four and one-half, five and one-half, six and one-half, seven and one-half, and eight and one-half coils. (One of these horns is shown in Figure 3.) The mouthpieces are funnel-shaped and the mouthpipes narrow.⁹

Less familiar are Jan van Kessel I's *Diana resting after the hunt*, which depicts two horns with four and one-half and five and one-half coils respectively; P. van Halen's *Bath of Diana*



Figure 2
Jan Breughel the Elder, detail of *Hearing* (1615-18)



Figure 3
Helical horn. Engraving by Wenzel Hollar (1607-77)

and *Callisto*, showing a horn with four and one-half coils; and H. van Balen's *Nymphs Fishink* with two horns with four and one-half coils.¹⁰ It is hardly possible for a painter to reproduce faithfully a tapered bore (tube), but the mouthpipes of these horns are in most cases narrow, so the instruments should have tapered bores. It is also interesting that horns of this type always appear either in still-life or mythological scenes, rather than depictions of hunting.¹¹ An exception, according to Mary Rasmussen, is a painting by the German J. H. Roos.¹² These horns are most common in Flemish art, or in works by artists who studied in Flanders. An example from France is the *Arazzo Gobelins*, a tapestry made in 1669 in the workshop of J. Lefebvre after Ch. LeBrun, and presented to the Prince of Tuscany.¹³

Much earlier, Michael Praetorius depicted an instrument of almost identical shape, which he called *JagerTrommet* (*Jagertrompete* = "hunter's trumpet;" see Figure 4).¹⁴ Like Reiche's instrument, the *JagerTrommet* has four and one-half coils, a crook, and a trumpet mouthpiece. The length of the tube without the crook has been estimated to be approximately 180 cm, and with the crook, 198 cm. The diameter of the bell has been estimated at about 11 cm (identical to the ordinarily folded trumpet on the same plate).¹⁵ In the text Praetorius writes: "Some make trumpets like a posthorn or like a coiled snake:

but the resonance of the former is not the same."¹⁶ Marin Mersenne depicts a tightly coiled instrument that he calls *cor a plusieurs tours* ("horn with many coils;" see Figure 5). It has six and one-half coils, and—unlike the *Jagertrommet*—an apparently tapered bore with a very narrow mouthpipe and funnel-shaped mouthpiece. There is furthermore no bell flare, and the diameter of the bell is apparently very narrow. Mersenne further states that it is less frequently used than other horns.¹⁷ The drawing is, however, very crude, so it is not possible to estimate its dimensions. A French-language dictionary from 1690 states that *cors tortillez* ("coiled horns") with as many as eight or ten coils had essentially fallen out of use by that time.¹⁸

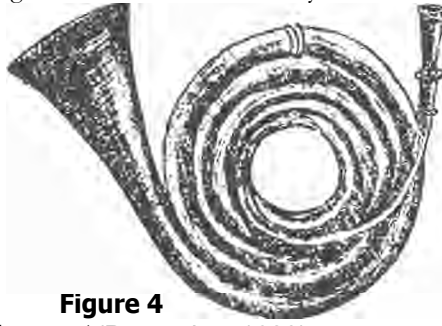


Figure 4
Jagertrommet (Praetorius, 1620)



Figure 5
Cor a plusieurs tours (Mersenne, 1636)

No horns of this type are known from France, but two have been preserved in Dresden, Staatliche Kunstsammlungen, Historisches Museum, and were first noticed by W.F.H. Blandford.¹⁹ Both horns have four and one-half coils and the tubing is conical throughout, the smaller one coiled more tightly. The smaller horn is pitched in AA (alto) with the smallest diameter of the mouthpipe at 6.5 mm, a bell diameter of 9.9 cm (Heyde), and 16.5 cm across

the coils (Blandford). The larger instrument has a mouthpipe diameter of 7.5 mm, a bell diameter of 10.6 cm (Heyde), and 21 cm across the coils (Blandford). Both instruments have funnel-shaped mouthpieces, which in the case of the smaller horn fits over the mouthpipe. On the bell of the smaller horn is the incised inscription *Gott is mein Helfer. V. S. zu Dresden*. When Blandford visited the museum in the 1930's, the director dated it at approximately 1572. Heyde has interpreted "V.S." as Valentin Springer. The larger instrument is apparently of later manufacture; Blandford ascribes it to the beginning of the 17th century, while Heyde suggests that it was constructed before 1668.

These instruments raise the question: Were coiled instruments with either conical or primarily cylindrical bore made in Germany during the first half of the 17th century? 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 *Jagertrommet* was slightly conical. Apart from the crook and the bowl-shaped mouthpiece, the *Jagertrommet* is quite similar to the smaller horn from Dresden, especially when compared with the photograph of this horn in Montagu's *The World of Medieval and Renaissance Musical Instruments*.²⁰ It should also be mentioned that the tube of the *Pdgertrommet* is not distinctly reproduced. If a crook and a trumpet mouthpiece were to be fitted to a horn the instrument would require a wider shank. In any case, Praetorius is our only source for a multi-coiled circular trumpet at that early date.

A few additional coiled instruments from the last decades of the 17th century have been preserved. The best-known of these, made by H. Pfeifer of Leipzig in 1697, has three and one-half coils. It belonged at one time to a church in Carlberg in Erzgebirge, was acquired in 1894/95 by P. de Wit in Leipzig, later transferred to the Heyer collection in Cologne, and finally back to the Grassi Museum in Leipzig; unfortunately it disappeared near the end of World War II. According to Menke it had the following dimensions: length of the tube, 234 cm; diameter of bell, 11 cm; diameter of tube, 12 mm (exterior diameter).²¹ Eichbom states that it had the same volume of sound as the ordinarily long trumpet, and Kinsky regards its tone as softer and less blaring than that of the long trumpet. In Menke's opinion it had the fullest and softest tone of all the instruments he examined.²²

Another instrument with three and one-half coils, made by J.W. Haas in 1688, was previously in the collection of the Hohenzollern Museum in Sigmaringen. In 1977 it was bought by E. Buser (Binningen, Switzerland), whose collection was purchased in 1984 by the city of Bad Sackingen for the Trumpet Museum. The instrument has the following dimensions: length of tube, 214 cm; diameter of bell, 13.2 x 13.3 cm (i.e., not perfectly round, perhaps as a result of damage); diameter of mouthpipe, 7 mm. The mouthpipe is slightly conical, and at a distance of 27.7 cm from the mouthpipe end to a point shortly before the ferrule joining the tubing with the bell, the bore is cylindrical.²³ At modern pitch the key of the instrument is D. The original funnel-shaped mouthpiece has disappeared. Compared to Pfeifer's instrument the mouthpipe is narrow—narrow enough, in fact, to accommodate a horn mouthpiece—and the bell is wider. The bell garland has hunting scenes, indicating that it was intended for hunting purposes. When played with a horn mouthpiece the instrument sounds somewhat more like a horn, but if a trumpet mouthpiece

is used (with a narrower shank to fit the bore), the sound is more like that of the trumpet, though the difference is not great, especially in the high range. The lower notes become fuller with the horn mouthpiece, and in this range the difference is somewhat more evident.²⁴

Another instrument made by J. W. Haas in 1682 is preserved in the Historisches Museum, Basel, Sammlung alter Musikinstrumente (no. 1880.72), but it has only one and one-half coils and has undergone extensive repairs.²⁵ Close examination reveals that it probably had more coils in its original state: the tube attached to the ferrule at the beginning of the bell is too narrow, so it is quite possible that it originally had three and one-half coils, as did the 1688 instrument. The bell is 11.8 x 12 cm and the bore of the mouthpipe is 8 mm.

Some writers contemporary with Reiche mention the existence of coiled (*gewundene*) trumpets. After identifying the differences in pitch among the so-called "German," "French," and "English" trumpets, Christoph Weigel writes: "One finds also a class of coiled trumpets, and [these] are the Italian or Welsh [i.e., "foreign"] trumpets, which are six-coiled."²⁶ The description "six-coiled" (*sechsmakn herum gewunden*) seems to agree with the horns depicted by Mersenne and Hollar.²⁷ (Interestingly, although Weigel fails to differentiate between trumpets and horns, he treats both the *Waldhorn* and posthorn as separate instruments.) As the *Waldhorn* has a wider bell and is generally lower in pitch than the trumpet and the coiled instruments mentioned above, the difference in sound between a *Waldhorn* and a trumpet becomes more strikingly different. It is quite possible that Weigel expected his readers to be aware of the differences between the two groups of instruments and thus gave no definition. There are, however, horns of the same pitch as the trumpet and coiled instrument by Haas from 1682, with mouthpipes suited for trumpet mouthpieces, but with larger bells (approximately 17-17.5 cm). Even if played with a trumpet mouthpiece, the sound is more pronouncedly that of a horn rather than that of a trumpet.

F. Friese, writing in 1709, apparently borrowed much of his information on trumpets from Weigel. Like the earlier writer, Friese identifies three national types of trumpets, then refers to a fourth type: "4. Italian and coiled. Here also belong the *Trommeten-Stocke* and *Streithammer*, similar to the *Waidhorner*."²⁸ As Weigel also mentions *Trompeten-Stecke* and *Streithammer* in connection with the "Italian" trumpet, Friese's reliance on Weigel is patently clear. Friese however writes "Italian *and* coiled," (referring to two different types), not, as Weigel has it, "Italian or coiled" (referring to a single type). This may be an error; in any case, it may be wrong to attach too much importance to a conjunction. In Zedler's dictionary an anonymous author writes: "One finds also a class of coiled trumpets, similar to the Italian [trumpets], which are coiled several times."²⁹ This author also follows Weigel, but writes "coiled several times" instead of "six times."

Weigel, therefore, applies the adjective "Italian" to a coiled trumpet. Those who imitate him do much the same, even if the Italian connection is somewhat less conclusive than with Weigel. There is a difference between the bore of the instrument made by Pfeifer and the one by J. W. Haas, but Weigel and others say nothing about coiled instruments with pronounced conical bore. Could both instruments in fact have been regarded as trumpets?

A difference in sound is obtained if the Haas instrument is played with a horn as opposed to a trumpet mouthpiece, but the difference is not great. Does this explain why Praetorius does not mention the existence of multi-coiled instruments with either cylindrical or conical bore? The Haas instrument cannot be a *Wakihorn*, so perhaps it was regarded as some sort of trumpet.

Johann Ernst Altenburg mentions the "Italian trumpet" in his *Versuch*. After identifying the German, French, and English trumpets as "first class," he continues with a "second class:"

1) Here the so-called *Inventions- or italienische Trompete* deserves the highest position, since it, because of its many coils, is made in such a commodious form. It is very commonly used in Italy, has the same trumpet-sound as the former [i.e., the German, French, and English trumpets], and comes in many sizes.

Cavalry trumpeters do not use it, but the so-called regimental pipers of the infantry do."

Inventionstrompete is customarily defined as a trumpet with (sliding) crooks fitted to the center of the tubing rather than between mouthpiece and mouthpipe, but this is not the instrument Altenburg describes. As he also uses the terms "Italian" and "many coils," he may perhaps refer to the same instrument as Weigel. Altenburg's system of classification is further confused by the fact that he regards the *Idgertrommet*—probably mistakenly—as a horn; he refers to ". . . a horn with many tight coils, to be found in [Praetorius] under the name *Jdger trommet*."⁶¹ Baines supposed that Altenburg's *Inventionstrompete* was a short model of the folded trumpet with two double bends.³² The term *Inventionstrompete* in fact appears—primarily in sources emanating from Dresden—before the *Inventionshorn* and *Inventionstrompete* with slide crooks were invented.³³ One possible explanation for the term relates to the costumed festivities at the Saxon court, portions of which could be called *Inventionen* (e.g., first, second, third *Invention*). At these *festivities* trumpets in very strange shapes were sometimes used.³⁴ In two Saxon *Mandates Against the Unauthorized Playing of Trumpets*, from 1711 and 1736, we find: "In particular the noise of dancing, and blowing in processions, especially with horns and the so-called *Inventions-Trompeten* [is prohibited]."³⁵ There is also from Dresden a financial account of 1709 concerning *5 alte Invention Trompeten*, which were damaged, but repaired for the *Hoffeste* of that year.³⁶ According to a later report the Thuringian peasants made trumpets in the shape of a horn in order to evade the noble privileges so that they could use trumpets whenever they wished.³⁷ Altenburg, who lived in Saxony, must have followed a Saxon tradition when he used the term *Inventions-Trompete*. He writes not *gewundene Trompete*, but rather *offer gewundene Trompete*, "because of its many coils,"³⁸ which could perhaps refer to the ordinary trumpet with two double bends as well as a coiled trumpet. But the conventional shape of the former would not likely have been called *Inventions-Compete* in the mandates from Dresden. Altenburg's comment on the use of coiled instruments in the infantry remains to be

substantiated.

On the face of it, a literal translation of *Agertrommet* into Italian would seem to be *tromba da caccia*. The latter term appears in some 18th-century compositions, where it has customarily been interpreted as a coiled trumpet, though in some cases, a horn (*Waldhorn*). We shall see that the latter is likely the correct interpretation. The fact that the coiled trumpet has been called "Italian" suggests that it was used in Italy; interestingly, the designation *tromba da caccia* also occurs most frequently in compositions from Italy. The earliest known compositions calling for *tromba da caccia* are Antonio Caldara's oratorio *La Ribellione di Assalone*, performed in Rome in 1715, and his cantata *Amore senza amore* (1716). In *La Ribellione* Caldara calls for two *trombe da caccia* in the sinfonia and three arias in part I, and also in the sinfonia and one aria from part II. The work bears the superscription *Oratorio d 4. Voci Con Violini e Trombe da Caccia*.³⁹ The parts, which are not transposed, contain the tones f, a, c', f, g', a', 13V, b', c", d", e", f', and in the first sinfonia also an a". An aria from part II with parts for *tromba pr.* and *tromba 2a* (no *caccia* designation) contains the notes e', gf, b', e", fi", gr, a" and b". The *tromba da caccia* thus has a diatonic scale beginning with f while the *tromba* is more or less diatonic only from e". The *tromba da caccia* is pitched in F, and judging from the notation, pitched the same as the contemporary horn in F, while the *tromba* has the same pitch as the then contemporary trumpet in E. The parts for *trombe da caccia* are similarly notated in the cantata *Amor senza amore*, which bears the subtitle *Cantata d 3. con Violini e Tromba da Caccia*.⁴⁰ The parts contain the tones f, a, c', f, g', a', bk', c", d", e", f' and g". In the payment rolls for the performance of the oratorio in 1715 the players of the *trombe da caccia* (probably identical with the players of the *trombe*) are listed as *le due corni da caccia*, thus hornists.⁴¹

Nicola Porpora writes for *tromba da caccia* as well as *trombe* in his operas *Angelica* (1720) and *Gli orti esperidi* (1721), both autographs.⁴² *Angelica* requires two *trombe di caccia* in F and G in three arias, and *trombe* in the final chorus. *Gli orti esperidi* calls for *trombe di caccia* in D in two arias and an instrumental piece; the *trombe* appear only in the final chorus. The *trombe di caccia* are always transposed while the *trombe* are in D at concert pitch. A similar practice is adopted in a score of Johann Adolph Hasse's opera *Alessandro nell'Indie* (Venice, 1736): the *trombe da caccia* are in D and F, the *trombe*, in D.⁴³

Italian composers were slow to adopt transposed notation for trumpet and horn parts. Horn parts were at first customarily written an octave above sounding pitch, as can be seen in scores of Alessandro Scarlatti and Antonio Vivaldi. Some composers began to use the transposed notation for horns at a rather early date, however, as we can see in the above-mentioned works of Nicola Porpora and in Vivaldi's late works with horns. Horn parts could also be written at concert pitch but in different clefs (various C clefs as well as F clef) in order to make it easier for the copyist to write out a transposed part.

In a few works we encounter both *tromba lunga* and *tromba da caccia*, which terms have been interpreted as the ordinary long trumpet and the *Jägertrompete*, respectively. In his opera *Solimano* (Lisbon, 1757),⁴⁴ David Perez calls for two *trombe lunghe* as well as two *trombe da caccia* in the sinfonia, while in one aria two *trombe da caccia* in G are combined with two in B. What do these two designations mean? We note that the *trombe da caccia*

are required in the keys of B' (possibly "alto"), C, D, 13, F, and G, and always transposed; *trombe lunghe* are always in D, but not transposed. In the 18th century, horn parts occur in a variety of keys, and instruments of different pitch are often used simultaneously. Trumpets on the other hand are generally in D, less often in C or F (or E), and we never encounter two instruments in different keys in the same composition. It seems unlikely that Perez combined long and coiled trumpets for the sake of a small nuance of sound; the combination of two trumpets and two horns, on the other hand, was a common procedure. In the score of Perez' *Demetrio* (Lisbon, 1766),⁴⁵ wherever trumpets and horns are combined, the former are designated *trombe*; the latter, *da caccia*. These numbers employ the keys of C and D exclusively. Elsewhere (i.e., where apparently only horns are required) the full designation *trombe da caccia* appears by itself, and the music is in a variety of keys: C, D, E, E1, F, and G.

Where multiple copyists collaborated in the preparation of a score, the terminology may vary from one act to another. In a copy of G.B. Pergolesi's *Olimpiade*⁴⁶ the copyist of act 1 writes *trombe da caccia*, while in the sinfonia and acts 2 and 3 a different copyist writes *corni*. In a copy of Perez' *Alessandro nell'Indie* (1755),⁴⁷ *trombe da caccia* in D, FS, F, and G are prescribed in the second act, while another copyist specifies *corni* in B1, D, B, F, and G in acts 1 and 3. There is no reason to believe that these composers intended different instruments for different acts, particularly since different copyists are involved in each case. If the same copyist had used these two different terms for different arias within the same act, we could believe that different instruments were intended.⁴⁸

How do we explain the equation *tromba da caccia* = horn? Apparently some composers and/or copyists regarded the horn as a species of trumpet, and added the qualifier *da caccia* because of its long association with the hunt, in order to distinguish it from the *tromba lunga*, or ordinary long trumpet.⁴⁹ The augmentative form, *trombon da caccia*, might be more appropriate. Vivaldi applies it in his earliest dated work with horns, *Orlandofinto pass* from 1714,⁵⁰ and also in his Concerto in F, RV 574.⁵¹ The parts so designated are notated in a manner identical to those for *coma da caccia*, that is, an octave above sounding pitch. Clearly *tromba da caccia* denoted in Italy a horn, not a coiled trumpet nor a *Jiigertrompete*, nor have we any evidence that coiled trumpets were used there at all. Altenburg's statement that instruments "with more coils" were used there must be dismissed as uninformed speculation.

German composers also occasionally specified *the tromba da caccia*. But does this designation refer to the horn in Germany as in Italy, or does it in fact denote some sort of coiled or *lager* trumpet? Kleefeld mentions two operas, *Cleofide* and *Circe*, performed in Hamburg in 1732 and 1734 respectively, in which a pair of *trombeda caccia* are prescribed.⁵² The former opera was actually Handel's *Poro*, performed in Hamburg under the title *Cleofide*, with additions (by Telemann?). Kleefeld unfortunately fails to identify the source, but he informs us that the horn parts are written in alto clef, beginning the diatonic scale with d'. As mentioned above, horn parts could be written in scores at concert pitch, but in different clefs, placing the eighth harmonic between the third and fourth lines. The part was then written out as a transposed part in G clef, with c" as the eighth harmonic. These parts

for *trombe da caccia* must therefore have been intended for horns also.

Circe is by Reinhard Keiser. The German arias, a chorus, and some instrumental pieces are autograph, while the inserted Italian arias are in the hands of two copyists.⁵³ In the Italian arias (probably not composed by Keiser) there are parts for *trombeas* well as *trombe da caccia*. The D-major aria "Vo solcano un mar crudele" in act 1 (bearing a superscribed attribution to Leonardo Vinci) requires two *trombe*, while another aria, "Quanto mai felici" from act 5, calls for two *trombe da caccia* in F. Both arias are in the hand of the same copyist ("copyist A"). *Tromba da caccia* in this work can denote only a horn. The copyist worked from Italian originals and apparently retained the terminology; the key of F, which was very common for the horn, also supports this interpretation. There is no reason to assume that a *Jägertrompetewas* required in the latter aria (and the "ordinary" long trumpet for the aria "Vo solcano" in D).

The best-known work with parts for *tromba da caccia* is by another Hamburg composer, G. P. Telemann. A Concerto for Violin and Orchestra by him contains seven movements and the score is autograph.⁵⁴ The parts for *trombe di caccia* are in French violin clef, non-transposing. In the last two movements the parts have the alternative d *tromba ordinaria piccola* and also a part for timpani (*timpano se piace*). The *tromba di caccia* reaches g^{'''} in the third movement. The highest note in the part with the alternative is d^{'''}. The scoring *tromba di caccia d tromba ordinaria piccola* in the two last movements is generally interpreted to mean that the parts could be performed on either *Jägertrompeten* or ordinary long trumpets, the high notation being interpreted as further evidence for performance on a trumpet. But since some Italian composers wrote their horn parts an octave above concert pitch—as did Telemann—the written range cannot be taken as evidence that the parts are to be performed at "trumpet pitch."⁵⁵ The F trumpet was sometimes called *tromba piccolo* (or *&grin° piccolo*), hence in this work Telemann must have used the term *tromba ordinaria piccola* to denote the ordinary folded trumpet. If the *tromba di caccia* were at high pitch it should also have had the *modifier piccola*. Replacing the *Jägertrompete* with a folded trumpet would produce no appreciable difference in sound, but replacing a horn with a trumpet is another matter altogether, since this would result in a change in timbre as well as an octave transposition. Timpani of course customarily accompanied trumpets, but not horns, hence the *timpano se piace* part for the last two movements was probably intended to accompany the trumpet, if that alternative were chosen. The *tromba di caccia* in Telemann's suite can refer only to a horn (in F), thus there is no evidence that *Jägertrompeten* were especially required by German composers.

We have a strange report from Basel, however, of a concert on Oct. 10, 1710, before the cathedral:⁵⁶ "Under the linden trees was placed a music table, on which there was a harpsichord. In addition there were played nearby, in the most beautiful manner, violins, bassoons, flageolets, oboes, horns, and *Jägertrompeten*." This is the only known direct reference to the use of a *Jägertrompete* in a musical performance. But as we can learn nothing of its shape or pitch, it is dangerous to apply Praetorius' description of 1620 as a means for explaining terminology from nearly a century later.

Another case is reported from the court at Wertheim. In 1740 a trumpeter, C. F.

Wachter, obtained *tin Jacht-Trompethen samt 3 Setzaficker*, made by the brass founder Wilhelm in Wertheim.⁵⁷ The term *Setzstuckers* should refer to tuning bits, but might perhaps also mean "crooks," if such devices were even appropriate for a hunting instrument. Wilhelm often supplied the court with crooks and with trumpet mouthpieces.⁵⁸ At the same time Wachter obtained a hunting jacket (*Jacht-Rock*), so the instrument must have been intended for use in the hunt and not in concert music. From May, 1740, to December, 1741, no hornists were employed at Wertheim, therefore the trumpeter(s) had to be used for the hunt. As the instrument was called *Jacht-Trompethen* and not *Waldhorn*, it should have differed from the horn. But there is another possible explanation—that it was an alternative and local designation, used by the brass founder, for the *Walldhorre*. As there were no hornists employed in Wertheim during that time, it is reasonable to assume that the trumpeter had to take up the horn when a hornist was required for the hunt.

Our information regarding "coiled" trumpets during the 17th and 18th centuries is inconclusive: very few relevant sources have survived, and most of these are perfunctory. Moreover, the situation is complicated by the difficulty of distinguishing between a trumpet and a horn when the differences are not so terribly great in any case. Praetorius depicts a *Jagertrommet* which appears to be a trumpet, but it must be emphasized that it is not distinctly reproduced, though the remark on its sound—that they are not equal in resonance to [the long trumpet]—is puzzling. Altenburg's discussion of the *Inventions- oder italdinische Trompete* should refer to some sort of coiled trumpet, but his information is contradictory. Mersenne depicts a tightly wound horn, *cork plusieurs tours*, and multi-coiled horns are present in Flemish paintings from the 17th century. Two horns of this shape have been preserved in Dresden, one of them very similar in shape to the *Jagertrommet*, but no coiled instrument with a trumpet bore from the first half of the 17th century survives. On the other hand there exists a wooden coiled horn. It dates from around 1600, but is preserved in a rather fragmentary state. It has three and one-half coils, a tube length of approximately 300 cm, and a bell diameter of 5.5 cm.⁵⁹

Sources from about 1700 mention coiled trumpets called "Italian," but say nothing about horns of the same shape and pitch. Were instruments such as Pfeifer's, J. W. Haas', and Reiche's all regarded as trumpets? Do we in fact make distinctions which were not made in those days?

Tromba da caccia then is not really a literal translation of *Jagertrompete*; indeed, it is likely that the former term was coined and used in Italy by composers/copyists who had no knowledge of the use of the latter by Praetorius or any other German writer. In Italy, *tromba da caccia* denoted a horn, and there is no evidence that it was connected with the coiled trumpet, nor is there any evidence that Italian trumpeters used coiled instruments. In the few appearances of *tromba da caccia* in German scores, the term also means "horn." The only specific report relating to the use of a *Jagertrompete* concerns the concert in Basel in 1710, and we do not know whether this instrument relates to Praetorius' *Jüigertrommet* at all.

From the later decades of the 18th century we have no report of a coiled trumpet (nor of "German", "French" and "English" trumpets), if we exclude Altenburg. E. L. Gerber, who owned a copy of Reiche's portrait, called him in 1784 a *Waldhornist*,⁶⁰ but some years later

in his dictionary he stated that Reiche was regarded as an excellent artist on the trumpet, without mentioning the instrument depicted in the famous portrait.⁶¹ From the first decades of the 19th century, however, there are surviving coiled instruments which must be regarded as trumpets, and probably so constructed for convenience in hand-stopping.⁶²

In conclusion, Reiche's instrument should be regarded as a trumpet; in any *rage*, he apparently used it as such G³. This instrument should not be identified as *aJdgertrumpete*, and most emphatically not *a tromba da caccia*. The term *italidnische Trompete* is also inappropriate. Let us therefore adopt the more neutral term "coiled trumpet."

NOTES

1. Reine Dahlqvist, *Bidrag till trumpeten och trumpetspelets historia / Fran 1 500-talet till mitten av 1800-talet / Med sarskildhansyn tillperioden 1740-1830 (Contribution to the History of Trumpets and Trumpet Playing from the 16th through the 19th Centuries, Especially with Regard to the Period 1740 to 1830)*, 2 vols., University of Goteborg, 1988. See Sven Hansell's review in this issue of *Historic Brass Society Journal*. The dissertation is planned to be published by Musikverlag David McNaughtan, Coburg, Germany.

2. H. Kunitz (*Die Instrumentation*, Teil VI: *Horn* [Leipzig, 1956], p. 347) states that Reiche's instrument is a *cornu da caccia*, which certain trumpeters used in order to facilitate the performance of high trumpet parts, but offers no evidence for his opinion. Charles Sanford Terry (*Bach's Orchestra*, [London, 1932], pp. 41ff) observes that in his manuscripts, Bach makes a distinction between *cornu* and *cornu da caccia*. Terry interprets these terms as *Waldhorn* and *Jagdhorn* respectively, the latter instrument having a more cylindrical tube than the former and thus a more trumpet-like sound. This led G. Karstadt ("Das Instrument Gottfried Reiches: Horn oder Trompete?," in *Bericht caber den internationalen musikwissenschaftlichen Kongress, Kasseh 1962 [Kassel, 1963]*, pp. 311-13) to conclude that Reiche's instrument was a *cornu da caccia*, which Bach "used in the Hunting Cantata, the First Brandenburg Concerto and several other cantatas." K. Janetzky (B. Brachle and K. Janetzky, *Kukurgeschichte des Horns* [Tutzing, 1975], p. 82, and idem, *Das Horn* [Bern and Stuttgart, 1977], p. 41) follow Karstadt's opinion. It should be mentioned that Terry does not regard Reiche's instrument as a *cornu da caccia*. There is in fact no evidence that Bach differentiated between *cornu* and *cornu da caccia* in his scores and parts, which Terry did not consult, as he used only the old Bach Gesellschaft edition. Cf. my article "Cornu and Cornu da Caccia: Horn Pitches, Horn Terminology and High Horn parts," *Basler Jahrbuch flir Historische Musikpraxis 15* (1991): 35-80.

3. Johann Mattheson, *Grundlage einer Ehrenpforte* (Hamburg, 1740; reprint Berlin, 1910), p. 29.

4. Arnold Schering, "Zu Gottfried Reiches Leben and Kunst," *Bach-Jahrbuch 19 (1918)*: 135; Herbert Heyde, "Das Instrument von Gottfried Reiche," *Beitrage zur Bachforschung 6* (1977): 98.

5. Heyde, "Instrument," pp. 99ff. By plotting out a full-sized drawing, W.F.H. Blandford ("The Bach Trumpet," part 3, *Monthly Musical Record 65 [1935]*: 98) concluded that the instrument was in D with a crook for C. I. Hirabayashi independently obtained concordant results. This conclusion agrees with

the fact that Bach generally used trumpets in C and D (in a few cases B). It must be noted, however that neither Blandford nor Hirabayashi had the original painting to work from.

There is yet another picture from Leipzig which may portray Reiche. The frontispiece of *Unfehlbare Engel-Freude* (Leipzig, 1710), a hymn-book brought out in conjunction with the *Leipziger Kirchenstaat* (containing information on church services), supposedly depicts a performance under the direction of Johann Kuhnau (see D.L. Smithers, "Bach, Reiche and the Leipzig *Collegia musica*," *Historic Brass Society Journal* 2 (1990), p. 15, fig. 5). In this engraving two folded trumpets and a "horn" with only one coil are visible. This may be Reiche with his coiled "trumpet;" if so, the artist has represented the four-and-one-half-coiled instrument in stylized form with only one and one-half coils. Nor is the single long trumpet which is completely visible well represented; it is too short and its bell section is too wide. The combination of two trumpets and only one horn seems unlikely, and perhaps this is a case of "artist's license." But this engraving could be interpreted to indicate that the coiled trumpet was Reiche's usual instrument. Arnold Schering ("Das Innere der Leipziger Thomaskirche um 1710," *Bach-Jahrbuch* 20 [1919]: 68) remarks, "One can indeed recognize Gottfried Reiche; hair-style and instrument agree strikingly with the 1727 portrait of this musician." ("Machte man wohl Gottfried Reichewiedererkennen; Haartracht und Instrument stimmen auffällig mit denen auf dem 1727 gemalten Portrait dieses Kunstlers uberein.") It should be noted, however, that the engraving hardly can depict the Thomaskirche.

6. W.F.H. Blandford, "Bach's Trumpets," *Monthly Musical Record* 61 (1931): 44. Trumpets with angels were in fact made in Leipzig as well. In 1753 six trumpets of brass "with angels' heads" (*Engeiskiiipfen*) were bought to the court of Zerbst from Leipzig (H. Waschke, "Die Zerbster Hofkapelle unter Fasch," *Zerbster Jahrbuch* 3 [1907]: 61), although it is not known if trumpets with angels' heads existed at the beginning of the century in Leipzig.

7. H. J. NOsselt, *Ein altest Orchester, 1530-1980: 450 Jahre Bayerisches Hof- und Staatsorchester* (Munich, 1980), pp. 54-55.

8. A.P. de Mirimonde, "Les cabinets de musique," *K Museum voorschone kunsten, Antwerpen: Jaarboek* (1966), pp. 141-78.

9. A. Baines, *Brass Instruments* (London, 1976), p. 141; and R. Morely-Pegge, *The French Horn* (London, 1960), pl. 1:2.

10. R.D. Leppert, *The Theme of Music in Flemish paintings of the Seventeenth Century* (Munich and Salzburg, 1977), vol. 2, pl. 127, 128, 129.

11. Note Mersenne's remarks on their use, below. Hunting scenes typically show different forms of the horn.

12. Mary Rasmussen, review of *Brass Instruments*, by Anthony Baines, *Music and Letters* 60 (1978): 479. The painting in question is a hunting scene. Rasmussen does not give the title of the painting, although she states that it is in a collection in Pommersfelden. She refers to Roos as a German, but he had in fact studied in Amsterdam.

13. Cf. Bruce Haynes, "Lully and the Rise of the Oboe as Seen in Works of Art," *Early Music* 16 (1988):

328ff,

14. M. Praetorius, *Syntagma musicum*, vol. 3, *Theatrum Instrumentorum* (Wittenberg, 1620; reprint, Kassel, 1958), pl. 8:11.

15. D. Altenburg, *Untersuchungen zur Geschichte tier Trompete in Zeitalter der Clarinblaskunst* (Regensburg, 1974), 1: 278; A. Baines, *Brass Instruments* (London, 1976), p. 140.

16. Praetorius, *Syntagma Musicum* 2:33. "Etliche lassen die Trommeten/gleich einem Posthorn/oder wie eine Schlange zusammen gewunden/fertigen: Die aber am Resonanz den vorigen nicht gleich sein."

17. M. Mersenne, *Harmonic Universelle*, (Paris, 1636), 3: 245. In his *Mwica getutscht* (Basel, 1511), S. Virdung depicts a similar horn, which may have been made of pottery. See Baines, *Brass instruments*, pp. 138ff.

18. A. Furetiere, *Dictionnaire universal* (Paris, 1690), 1: 654.

19. Described in a typescript review of G. de Marolles' *Trois questions relatives à l'histoire de la Trompe de Chasse*, with the title "Notes on de Marolles's paper," preserved in the University of Oxford, Faculty of Music, The Bate Collection of Historical Instruments. I am grateful to Jeremy Montagu for supplying photocopies of this typescript. Cf. also Morley-Pegge, *French Horn* (London, 1960), pp. 11ff and pl. 1: 3.

20. J. Montagu, *The World of Medieval and Renaissance Musical Instruments* (Guildford, 1976), pl. 79.

21. W. Menke, *Die Geschichte der Bach- und Handeltrompete/Histoly of the trumpet of Bach and Handel* (London, 1934), plate facing p. 85; English edition only (London, 1960), frontispiece.

22. H. Eichborn, "Grade Zinken and Jagertrompete im musikhistorischen Museum von Paul de Wit in Leipzig," *Zeitschrift für Instrumentenbau* 15 (1894/1895): 868ff; G. Kinsky, "Zur Frage der Ausführung der Trompetenpanien in Bachschen Werken," *Alkemein Musikzeitung* 36 (1909): 967; *Menke, Geschichte*, p. 202 (English edition, p. 108).

23. E. Tarr, "Das gewundene Jagdinstrument von J. W. Haas." *Brass Bulletin* 54 (1986): 13, n. 13.

24. The author wishes to express his thanks to Edward Tarr for permission to test the instrument during a visit to the Trompetenmuseum, Bad Sackingen, Nov. 9, 1990.

25. Cf. Bruchle and Janetzky, *Kultageschichte*, p. 125; A. Baines, *European 6. American Musical Instruments* (London, 1966), pl. 711 and p. 129.

26. C. Weigel, *Abbildung der gemein-nützlichen Haupt-Stände* (Regensburg, 1698), p. 232. "Man findet auch eine Gattung von gewundenen Trompeten/und sind die Italienische oder Welsche bey die sechsmalen herum gewunden."

The term *wেকে Tromp ete* was also used during the 16th century, but at that time it denoted the

"French trumpet," which differed from the "German trumpet." (See the letter of 1540 by J. Neuschel of Nuremberg in Robert Eitner, "Briefe von Jorg Neuschel in Nurnberg, nebst einigen anderen," *Monatshefte für Musikgeschichte* 9 (1877): 150.

27. See Figures 3 and 5.

28. F. Friese, *Ceremoniel und Privilegia dew Trompeter und Paucker* (Dresden, 1709), p. 8. "4. Italianische und gewundene. Hieher gehören auch die Trommeten-Stocke und Streithimmer / ingleichen die Waldhorner."

Trommeten-Stocke are trumpets shaped like walking sticks. The term *Streithammer* may refer to instruments in the shape of marshals' batons.

29. J.H. Zedler, *Grosses vollständiges Universal-Lexicon* (Leipzig and Halle, 1745), vol. 45, col. 1102. "Man findet auch eine Gattung von gewundenen Trompeten, dergleichen die Italienischen sind, weiche etliche mal herum gewunden sind."

30. J.W. Altenburg, *Versuch einter Anleitung zur heroisch=musikalischen Trompeter=und Paukerkunst...* (Halle, 1795; reprint, New York, 1966), p. 12. "Hier verdient wol die sogenannte Inventions- oder italianische Trompete den ersten Rang, weil sic, wegen der oftern Windung, aufeine bequeme An inventirt ist. Sie sind vorzuglich in Italien gebrichlich, haben den nemlichen Trompetenklang, wie die vorigen, und sind von verschiedener Grosse.

"Die Trompeter de r Caval le rie bedienen sich ihrer nicht, so nde rn die sogenannten Regime ntpfeifer der Infanterie."

31. *Ibid.*, pp. 7ff. The full quote reads as follows: "From the treatise by Praetorius on the *Tuba Hieronymi* we gather that after some time there were several such wind instruments in use by the Romans as well as a horn, wound tightly many times, and is mentioned by him under the name *Jager-Trommet*." ("Dass nach der Zeit bey den Romern mehrere dergleichen Blasinstrumente in Gebrauch gekommen sind; ersieht man aus Praetorius. u) Abrisse der *Tuba Hieronymi*, und eines vielmal enge gewundenen Horns, v) das bei ihm unter den Namen *JagerTrommet* vorkommt.") Transl. by Edward H. Tarr in Altenburg, *Trumpeters' and Kettledrummers' Art* (Nashville, 1974), p. 8.

In note "u" Altenburg refers to pl. 8:10 in Praetorius, which is not the "Tuba Hieronymi" but the ordinary folded trumpet, which had changed but little by Altenburg's time. The plate number should be 33:10. The reference to the *Jdgertrommet* (note "v") is correct, but the Romans used neither of these instruments. Altenburg most likely confused some of his sources.

32. Baines, *Brass Instruments*, p. 144.

33. The *Inventionshorn* was developed around 1750, probably by Anton Hampel, in Dresden; the *Inventionstrompete*, in 1774 (or late 1773) by Michael Woggel.

34. Cf. I. Becker-Glauch, *Die Bedeutung der Musikflir die Dresdner Hoffeste bis in die Zeit August der Starken* (Kassel and Basel, 1951), pl. 4: 7; D. Altenburg, *Untersuchungen*, vol. 3, pl. 16.

35. *Ihrer Künigl. Majest. in Pohlen/ und Churf Durcht zu Sachsen/u. Erneueretes Mandat Wieder Das unbefugte Trompeten=Blasen und Heer.Paucken.Schlagen/ De dato den 23. juli Anno 1711* (Dresden,

1711; reprint, supplement to *Journal of the International Trumpet Guild* 16 [1991]: 1). Also in "Ein kurfürstlich sächsischer Erlass gegen unbefugte Trompeten-Blasen," *Zeitschrift für Instrumentenbau* 14 (1893/1894): 29; *Ihrer Königt Maj. in Pohlen, u. Chur-Fürsten zu Sachsen, u. u. anderweites Mandat Pieder Das unbefugte Trompeten=Blasen and Heer.Paucken =Schlagen, Zu Erneuer. and Einschließung des diessfalls vorhin beschenehenen Verboths, Ergangen De Dato Dresden, den 17 Decembr. Ann. 1735 (Dresden). Also reprinted in D. Altenburg, *Untersuchungen* 2: 121-132. "Insonderheit das Tantz=1Armen=und Aufzuge=blasen/. . ./sonderlich aber mit Wald-Hornern und denen so genannten Invention-Trompeten/."*

36. Dresden, Staatsarchiv, Rechnungen der Privat-Chatouille Augusts des Starken, 1709, f. 95; cited in H. Heyde, "Blasinstrumente und Miser der Dresdner Hofkapelle in die Zeit des Fux-Schulers Johann Dismas Zelenka (1710-1745)," *Alta Musica*, vol. 9, *Johann Joseph Fux und die Barocke Bldsertradition*, Kongressbericht, Graz, 1985 (Tutzing, 1987), p. 45.

37. W. Schneider (*Historisch-technische Beschreibung der musicalischen Instrumente* [Quedlinburg, 1834], p. 34) reports, "Another legend is handed down with regard to the invention of horns, although it is rather fantastic. The Thuringian peasants long ago used trumpets in their festivities, which at that time the lord of the manor forbade and completely prohibited, for the reason that trumpets were supposed to be blown only in the presence of noble persons. The peasants thereupon dismantled their trumpets and wound them in the form of a circle; thus the horn came into being." ("Man tragt sich noch mit einer anderen Sage hinsichtlich der Eifindung der homer, die aber etwas Abenteuerliches hat. Die ThOringer Bauern namlich sol len ehemdem bei ihren Lustbarkeiten sich Haul% der Trompeten bedient haben, was aben deren damaliger Landesherr gemissbilligt und NA:4ljg verboten habe, und zwar and dem Grunde: dass Trompeten Instrumente waren, die nur im Beisein vornehmer Personen geblasen werden durften. Die Bauern Flatten hierauf ihre Trompeten auseinander genommen und zirkelformig gewunden, woraus die Homer entstanden waren.)

38. J.E. Altenburg, *Versuch*, p. 12. "Wegen der oftern Windung."

39. Munster, Diözesanbibliothek, Ms. 740 I-II.

40. *Ibid.*, Ms. 761.

41. U. Kirkendale, *Antonio Caldara: Sein Leben und seine venezianish-romischen Oratorien* (Graz and Cologne, 1966), pp. 303ff, 374.

42. London, British Library, *Mss. Add.* 14121 and 14118, respectively.

43. London, British Library, *Ms. Add.* 30838. This is a revised version of an earlier opera entitled *Cleofide* (Dresden, 1731).

44. *Ibid.*, *Add.* 16093.

45. *Ibid.*, *Add.* 32061.

46. Munich, Bayerische Staatsbibliothek, *Musiksammlung*, *Mus. Mss.* 142.

47. London, British Library, Ms. Add. 16095-16097.

48. It could be added here that J. C. Bach specifies *tromba da caccia* in a Magnificat in C (1760) and a Te Deum in D (1762), and that Henri Prunieres had a *Concerto a tromba di caccia solo con violini* in his collection.

49. Trombe lunghe are prescribed in two symphonies by W.A. Mozart, Symphony in C, K.162, from April 1773 (?; or 1774, 1775) and Symphony in D, K.202 (186b), completed May 5, 1774. There is no apparent explanation for Mozart's use of the term.

50. Turin, Biblioteca Nazionale Universitaria, Giordano 38, fols. 81-85; 128v-129v.

51. Ibid., fols. 134 to 163r.

52. W. Kleefeld, "Das Orchester der Hamburger Oper," *Sammelbdnde der internationalen Musikgesellschaft 1 (1899/1900)*: 275.

53. Berlin, Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, Musikabteilung, Mus. ms. autogr. Keiser 1. See K. Zelm, *Die Opern Reinhard Keisers* (Munich, 1975), pp. 109-113.

54. Dresden, Sächsische Landesbibliothek, *Mus.* 2392/0/9. Modern ed. in *Denkmafr deutscher Tonkunst*, vols. 29-30.

55. In his autograph score to his cantata *Wer mich liebet, der wird mein Wort halten* (Frankfurt am Main, Stadt- und Universitätsbibliothek, Musiksammlung, Ms. Ff. Mus. 1474) of 1721, Telemann writes the single *corrio dig caccia* to a"" (in the aria "Macke der Seelen gebrechliche Hutte"). The part is transposed to C. His contemporary trumpet parts go no higher than concert d"", and generally not higher than a" and b". It seems quite unlikely that he would write a horn part a fifth higher than a trumpet part.

In the *Kapitansmusik* (1755) Telemann writes the first horn in G, with a range of g"-g"", in the bass aria "Sachtes nur, vorwegnes Pochen, gar zu leicht wird gross gesprochen". The highest note is thus g" (c" when transposed to C). The highest note for the trumpet in D is d"", concert pitch (Berlin, Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, Musikabteilung, Mus. ms. autograph G.Ph. Telemann 9).

56. K. Nei', *Die Collegia Musica in der deutschen reformierten Schweiz von ihrer Entstehung bit zum Beginn des neunzehnten Jahrhunderts* (St. Gallen, 1896), pp. 68ff. "Unter den Lindenbaumen stellte man den Musiktisch worauf ein Clavicymbel, beineben spielte man dazu mit Geigen, Fagotten, Flasschenothn (Flageoletten), Hautbois, Waldhornern und Jagertrompeten aufs Schonste. .''

57. E.F. Schmid, *Mu ik am Hofe der Fursten von Lowenstein-Wertheim-Rosenberg* (Warzburg, 1953), p. 32ff.

58. Ibid., pp. 64ff, n. 127.

59. The instrument belonged to a collection from the castle of Ambras near Innsbruck. A 1613 inventory from Ambras mentions an *allgewisch khrumbs Waldhorn* ("completely twisted horn"). This is probably the coiled horn. (J. Schlosser, *Wien, Kunsthistorisches Museum, Die Sammlung alter Msakinstrumente: Beschreibender Verzeichnis* [Vienna, 1920], p. 96 and pl. 47.)

60. C.F. Cramer, ed., *Magazin der Malik*, 2 (1784): 199.

61. E.L. Gerber, *Historisch-Biographisches Lexicon der Tonkinstler*, 2 (Leipzig, 1792), col. 258.

62. There are two such instruments now in Munich, made by M. Saurle. One is preserved in the Bayerisches Armeemuseum in Ingolstadt (D. Altenburg, *Untersuchungen* 1: 282; 3: pl. 52.), the other in the collection of E.H. Tarr in Rheinfelden-Eichsel (E.H. Tarr and E. Buser, *Die Trompete. Instrumente und Dokumente vom Barock bis zur Gegenwart: Eine Ausstellung von E. H. Tarr und E. Buser. Trompeterschloss Bad Sackingen* 2. - 30. September 1979 (Bad Sackingen, 1979), p. 31.

The trumpeter Kresser writes in his trumpet tutor from about 1830 or 1835 (*Methode pour la trompette* [Paris, n.d., p. 3]) that trumpets have been made *rondes assez sembables au Cor* ("round, very much resembling a horn"), that these are excellent for hand-stopping, but that trumpeters have returned to the ordinary straight instrument since this one retains the bright sound of the trumpet. This is also confirmed by F.G.A. Dauverne, who states that the circular trumpet was abandoned at the Paris Opera in 1826 (*Methode pour trompette* [Paris, 1857], p. 1.) Cf. Menke's opinion of the sound of Pfeifer's instrument, above.

63. Cf. n. 5.