

THE ROMANTIC TRUMPET PART TWO

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Summary of Part One

In Part One, the author first attempted to show the various types of trumpets, cornets, and flugelhorns, both natural and chromaticized, that existed before the advent of valves, together with their literature. Before there were valved trumpets, for example, natural trumpets, etc., were made chromatic by the technique of hand-stopping or by being fitted with slides or keys. He then showed how the first valved brass instruments—in particular trumpets, and to a lesser extent, cornets—were accepted into musical circles.

Introduction to Part Two

In Part Two, it is the author's aim to raise the flag on a forgotten figure in brass history—one who was responsible not only for the development of both the Vienna valve and the rotary valve, but also for the creation of the first solo compositions for the newly invented valved trumpet: Josef Kail (1795-1871), the first professor of valved trumpet at the Prague Conservatory (served 1826-1867). For this reason, the central part of this study will be devoted to works hitherto unknown, written for the trumpet (and to a lesser extent the cornet, flugelhorn, horn, and trombone) during his time.

V. Josef Kail and the first solo compositions ever written for valved trumpet

A. Kail's biography

The earliest solo compositions for valved trumpet are due to Josef Kail (1795-1871), mentioned above in connection with the invention of both the Vienna valve and the rotary valve, but about whom little was known until the recent researches of Bohuslav Čížek.¹

Kail, who was born on March 11, 1795 in Boží Dar (Gottesgab), Bohemia, enrolled as a horn student in the Prague Conservatory in 1811, the year of its opening, graduating in 1817. He must have remained in Prague after graduation, because on 27 February 1818 he performed an *Adagio und Rondo für Waldhorn* by the Parisian composer André-Frédéric Eler (1764-1821) in a Conservatory concert.² He was certainly in the forefront of experiments to make his instrument chromatic by means other than hand-stopping, for on 5 March 1819 he performed *Variations for the Newly Invented Keyed Horn*,³ composed by

Conservatory director Friedrich Dionys (Bedrich Divis) Weber (1766-1842), in another Conservatory concert.⁴ In 1819 he took a position as hornist in the theater orchestra in Pest, and in 1823 he accepted a similar one in the Vienna court opera house. As we have seen above, he obtained a privilege together with the maker Joseph Riedl on 1 November 1823 for the first trumpet with two Vienna valves.

In June 1826, seven years before Dauverné became professor of trumpet in Paris, Kail returned to Prague as professor of trumpet and trombone, both of them valved instruments.⁵ He was thus the first professor of valved trumpet at a conservatory of music anywhere. (His predecessor, Weiss, was merely an instructor.) His own teacher, Zaluzan, remained as horn professor, and Kail's valved horns were officially adopted in that class.⁶ Further contributions of Kail's were the application of his invention to the horn and trombone, the addition of a third valve (for a possible dating, see below), his work with Riedl mentioned above leading to the development of the rotary valve in 1835, and a fine-tuning mechanism for valve slides developed in 1855 with the Prague maker August Heinrich Rott.⁷ Illustrations from the early 1830s of a horn and a trumpet with Kail's valves survive, as do those for a tenor and a bass valved trombone made by Wenzel Schamal (Václav Sámal) of Prague.⁸

In 1852 Kail started to teach the flugelhorn as well, "an inevitable necessity," since this instrument was already well established in military bands.⁹ In the later years of his life, Kail fiercely defended the valved trombone against the slide trombone, but lived to see a parallel class for slide trombone established at the Conservatory in 1860. He retired on 1 November 1867, at which time instruction for trumpet and trombone was delegated to two teachers; he died on 29 January 1871.¹⁰ A number of his students became well known in military-music circles.¹¹

B. Kail's method for trumpet and flugelhorn

Thanks to Prof. Kail, the Prague Conservatory occupied a position in the avant-garde as far as the introduction and soloistic use of valved brass instruments are concerned, even ahead of the Paris Conservatory. Hardly any printed instruction books were available in Prague at the time.¹²

To fill the obvious need, Kail wrote a method for valved trumpet in F (*Trompeten-Schule*), which survives only in a manuscript, written in his hand (see Figure 1 for title page).¹³ It is in four parts with a supplement. Part I¹⁴ includes—besides preliminary exercises (*Vorübungen*) for fingerings gradually proceeding from larger note values to smaller ones, 102 exercises on scales, proceeding by steadily increasing intervals, syncopation studies, other scales and patterns, ending with a *Romanze* and a *Polacca*—an Appendix (*Anhang*) of twenty-four pieces, mainly from the opera repertoire (such as Mozart's *Zauberflöte* [1791] and *Don Giovanni* [1787], Meyerbeer's *Robert der Teufel* [1831] and *Die Huguenotten* [1836]), along with some pieces by Mendelssohn and other miscellaneous items, most of them unidentified and unlabeled. In Nos. 6-13 of the *Vorübungen N° 2* there are many penciled motif marks in blue, showing that Prof. Kail insisted on transparency of execution; they occur too frequently to be taken for breath marks. The gentle professor must have

taught in both German and Czech: on page 4 and within No. 31 of the 102 exercises a slur mark is explained with the German term *ligatur*,¹⁵ and in No. 83 the heading is *sincopiren*; while in No. 67 the Italian terms *crescendo* and *decrescendo* are translated with the penciled Czech words *sesilovati* and *odsilovati*; and in No. 16 of the Appendix, first (“1^{ma}”) and second (“2^{da}”) endings are also explained with the corresponding Czech expressions *po prvé* and *po druhé*. The most adventurous keys used are three flats and two sharps.

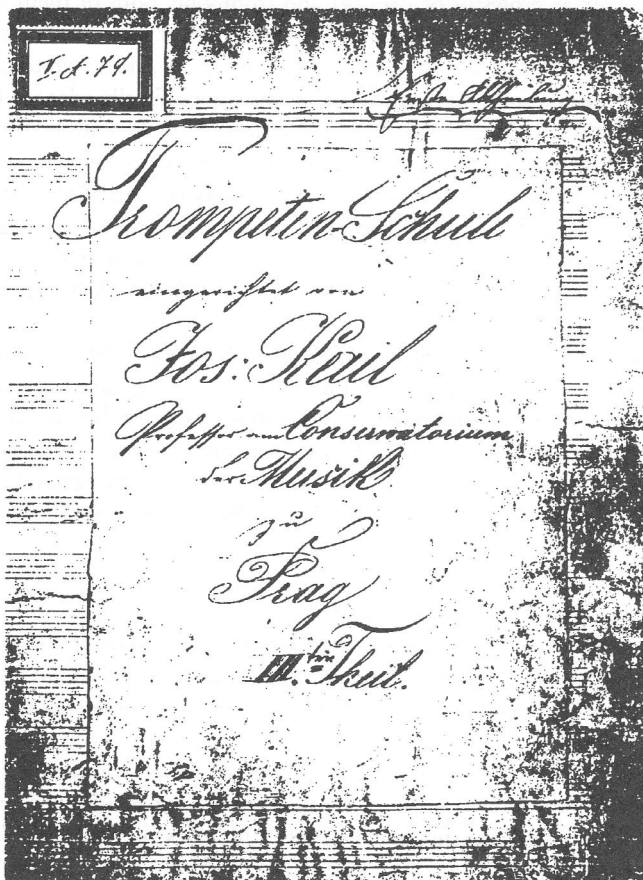


Figure 1

Josef Kail, *Trompeten-Schule*, title page for Part III

The supplement¹⁶ to Part I consists of sixty-four brief *Übungsstücke*, or rather schematic etudes, half each for trumpet in E \flat and F, respectively¹⁷; thirty-five *Melodische Übungen* for F trumpet (no. 31 being the melody from Handel’s “Harmonious Blacksmith”¹⁸)—both of these sections using slurs more sparingly than the rest of the method—and twenty interval studies (arranged systematically, from seconds through octaves, then

followed by two chromatic studies and two more studies with wide intervals). Two or three operatic melodies conclude the volume.¹⁹

Part II²⁰ consists of two sections (*Abtheilungen*) containing fifty and twenty-one etudes, respectively. At the top of the first page is written *Trompete in Es v F* (Trumpet in E \flat or F); Nos. 7 and 8 are specified *in F*, no. 12 *in Es*. Kail's is not a dry approach: the material resembles operatic melodies, with a liberal mixture of articulations. One, No. 10, begins in the manner of an Arban scalar exercise (D major, in 3/4, d (eighth) e f# g a b c# (sixteenths) d' d (eighths) / f# (eighth) g a b c# d' e' (sixteenths) f# f# (eighths) / g.../ a...), only to resolve into a polonaise. He apparently taught music first, technique second. Several times in Part II he worked out a particular problem posed by one of the etudes in pencil at the bottom of the page: after Section II, No. 3, it is a matter of realizing various gruppetto rhythms; after the final Polacca (Section II, No. 21) he deals with various trumpet-style fanfare tonguings (repeated groupings of one eighth and two sixteenths, a dotted eighth and two thirty-seconds, or triplet sixteenths followed by an eighth).

Part III²¹ is a collection of twenty-five opera tunes, written for trumpet in E \flat . Some of the easily identifiable ones are: No. 6, labeled simply *Walzer*, the same melody as in Kail's arrangement (see below) of the *Tadolini-Walzer*; No. 7, *aus der Zauberflöte*, Pamina and Papageno's duet, Act I, No. 7, "Bei Männern, welche Liebe fühlen"; No. 15, *Adagio-Zauberflöte*; No. 17, *Andante*, a well-known Mozart melody; and No. 20, *Moderato*, Don Ottavio's aria from *Don Giovanni*, Act II, No. 10, "Il mio tesoro intanto."

Part IV²² consists of sixty-four pieces for *Trompete in Es v F*, which are framed by two unnumbered ones, *Gesang v[on] Mendelssohn* (Andante religioso) and *Motetto* (Andante). The rests present in these two pieces show that they were lifted verbatim from their operatic context. Towards the end of the collection, the written-out cadenzas become more and more elaborate. Only No. 61, *Allegro*, in 2/4 and 6/8, is labeled: *Solo aus der Oper Wilhelm Tell*.

Kail's insistence on knowledge of melodies from the opera repertoire show not only the importance of opera at the time, but also, in the words of Wagner (who was speaking about French musicians c. 1840-42, a remark that could easily be applied to Kail and his circle): "The secret... is that [the]... musicians have been trained in the lyric style of the Italian opera and have learned that the melody-singing-is the most important [element] in every [kind of] music."²³

C. Works for valved brass instruments performed in the Prague Conservatory during Kail's tenure

Besides his method, Kail also left a collection of duets for two trumpets from favorite operas;²⁴ three volumes of trios for B \flat flugelhorn, F (rarely E \flat) trumpet, and trombone,²⁵ in which melodies by F. D. Weber (an ardent supporter of Kail's), Mozart, Weber, Haydn, and Meyerbeer are to be found; 100 quartets;²⁶ and, finally, a number of works that are the first known solo pieces for valved trumpet with piano or orchestral accompaniment. Many of them seem to be in his own hand. They are discussed below, in order of presumed performance; those for which no performance is known are discussed afterwards. A few works for other brass instruments are also mentioned. The thematic index included as

Appendix E of this article contains the works for trumpet(s) and piano or orchestra discussed below.

1. Kail's Variations for the Trumpet in F and Piano

The very first piece composed anywhere for solo trumpet and piano, *Variationen für die Trompete in F* of Kail's own composition, was performed on 23 March 1827 by Kail's pupil Karl Chlum,²⁷ a second-year double-bass player who had signed up for the trumpet as his minor instrument.²⁸ The manuscript—which was recently discovered by Čížek and is in Kail's own hand—survives in three versions, each in a different key, and all with piano accompaniment. One is for F trumpet (written in the key of C), another is for flugelhorn in A (in D), and the third is for (valved) trombone (in B♭).²⁹ Obviously, Kail made this final copy at least twenty-five years after the first performance, since as we know he did not start teaching flugelhorn until 1852.

The piece is fully developed and displays all the features of contemporary themes and variations. It consists of an introduction (Andante), the theme, four variations (the fourth an Adagio in E♭ minor), and a short written-out cadenza leading to a concluding Polonaise. Each movement consists of twenty-four to twenty-nine measures, except for the fifty-eight-measure Polonaise. Significant technical features are dotted rhythms, slurred eighth-note triplets with neighbor notes (making full use of the newly invented valves), sixteenth-note arpeggios that might have been executed with double-tonguing, and a fully chromatic range from (written c♯) d to d", or (sounding f♯) g to g". Since a third valve was necessary to reach the lowest notes, we have a hint as to the dating of this innovation of Kail's (see above). Its key of concert C was G major on the F trumpet; the "virtuoso's key" of F major, so common in cornet pieces to come, was not yet established.

In December, 1828, the *Allgemeine Musikalische Zeitung* reported on the performance as follows:

Mr. Chlum performed variations on the chromatic trumpet invented by Mr. Kail, and delivered renewed proof of how much the trumpet has profited by this extremely sensible invention, in that, similarly to the other wind instruments, it has been elevated to the status of a solo instrument. The chromatic trumpet has the advantage over the keyed one in that all the chromatic intervals sound perfectly on it, like the natural tones of the normal trumpet.³⁰

2. Lindpaintner's Variations for Chromatic Trumpet

Composer-conductor Peter Josef von Lindpaintner (1791-1856) was musical director of the Isartor Theater in Munich from 1812 to 1819 and then *Kapellmeister* of the royal orchestra at Stuttgart. According to Mendelssohn he was the best conductor in Germany. His *Variationen für chromatische Trompete* were performed by Conservatory student Karl Slauka on 27 March 1829, but the music has unfortunately not survived.³¹

Two further works of Lindpaintner's involving brass instruments, which survive in the

music archives of the Museum for Czech Music in the Prague National Museum, are a *Fantasia, Variations et Rondeau Op. 49 pour deux Cors de chasse et Pianoforte*, published in Leipzig,³² and a *Romanze et Rondo für das Flügelhorn in B* and orchestra.³³ A *Concertante (Konzertante) für zwei chromatische Waldhörner* by Lindpaintner was performed twice in Conservatory concerts (1 April 1838 and 5 April 1840),³⁴ but it does not seem to be the same piece as the *Fantasia, Variations et Rondeau*, nor does the *Romanze et Rondo* for flugelhorn (which will have been performed after 1852, possibly arranged from an earlier version for trumpet now lost) seem to be identical with the Variations for Chromatic Trumpet mentioned above.

Lindpaintner's *Romanze et Rondo*, scored for solo flugelhorn in B \flat , two flutes, two oboes, two bassoons, two horns in B \flat , and strings, lies outside the scope of this study since it was not written for trumpet. However, as it appears to be quite an effective work, full of interesting figuration, in spite of its simple harmonic structure, we have included it in the thematic index of Appendix E.

Excursion: Lindpaintner's *Romanze et Rondo für das Flügelhorn in B*

We will discuss this piece only in cursory fashion, since it does not belong to the body of works originally composed for trumpet. It survives in full score, the orchestra consisting of two flutes, two oboes, two bassoons, two horns in B \flat , and strings. The work is in B \flat . Its form is as follows: the "Romanze" (marked "Andante cantabile") of forty-eight measures, the solo instrument playing in measures 1 and 7-43 (mm. 1-22 in B \flat , then mm. 22-44 modulating variously and ending in G major); and the Rondo ("allegro moderato") of 328 measures. The solo instrument's range is generally within the staff: from e' or c' to g", with an occasional excursion down to g and up to a \flat ", a", b", and even high c''' (twice). Arpeggiated figures, chromaticism, and a variety of articulations without excessive technical difficulties show this to be a work accessible to the moderately advanced student performer for whom it obviously was designed. The piece demonstrates the composer's mature knowledge of both the solo instrument and the orchestral texture.

3. Kalliwoda's Potpourri for Two Valved Trumpets and Orchestra

Johann Wenzel Kalliwoda (Jan Křitel Václav Kalivoda, 1801-1866) entered the Prague Conservatory at the same time as Kail but at the tender age of ten, studying composition (with director Weber) and violin there from 1811 to 1816. From 1816 until 1821 he played in the Prague opera orchestra, then left for a European tour, and in 1822 he accepted a position at the court of Donaueschingen. He enjoyed high esteem as a composer. Just after his student years he made his first compositional efforts. On 27 February 1818, in the same Conservatory concert in which Kail played Eler's *Adagio and Rondo* for horn, an overture by Kalliwoda was executed, "as his first attempt at composition."³⁵ In the following year on 5 March a "new overture" of his was performed; and it or a similar work with the same title was heard in a Conservatory concert on 7 March 1820.³⁶ Kalliwoda's works continued to be performed in subsequent Conservatory concerts, and he is further said to have written one of the first concertos for valved horn, an *Introduction und*

Rondo F-dur, in 1834.³⁷

On 23 March 1832, two Conservatory students, Wenzel Stastny and Josef Stepanek, performed Kalliwoda's *Potpourri für 2 chromatische Trompeten* in the Prague Royal Theater. It was repeated 15 March 1840 by two other students, Johann Pawlis and Franz Barsch.³⁸ This is probably the same piece as that composer's *Potpourri für 2 Ventill Trompeten mit ganzem Orchestra*, the score of which survives (see Appendix E, item 3, for thematic incipits).³⁹ The work is in G major, and since the trumpets are crooked to low D, they play in the "virtuoso's key." The potpourri seems to employ four themes. The first appears in measure 5 of the Introduction, which consists of twenty-seven measures and terminates in a short cadenza for the second trumpet, followed by the first trumpet. After a short Allegro interlude of seventeen measures, the theme (*più lento*) appears in staccato notes (twenty-four measures, sixteen + eight of orchestral interlude). It is from a well-known work and is subsequently treated in four variations (twenty-four, sixteen, twenty-four, and twenty-five measures in length, displaying triplets and dotted rhythms, skips and arpeggios, dramatic runs, and triplets, respectively). A soulful Adagio, thirty measures long and in the relative minor, displays the third theme. A fourth lively, typically syncopated theme is treated in the concluding Polacca, eighty measures long. In this piece the two trumpeters are treated as equal partners, although their ranges are different: I from written *a* to *f*" (once on p. 9 a passage ascending to *f*" is simplified in an alternative version that ascends only to *c*"), II from *e* to *c*". Each has a chance to perform alone, and when both play together, which is often, the second always remains below the first, usually in thirds and sixths, but sometimes in octaves (as at the very end, the two instruments sounding *f* and *f*, respectively, for four bars).

4. Kreutzer's Variations on "God Save the King" for two horns (later trumpets), and his *Variations Concertante[s]* for horn and bassoon (later horn and trombone, still later trumpet and trombone)

The composer-conductor Conradin Kreutzer (1780-1849) led a "romantically" restless life with much traveling. His longest tenures were as a conductor at the Kärntnerort theater in Vienna from 1822 to 1827 and from 1829 to 1832, and then at the Theater in der Josefstadt, where he remained until 1840. Presumably during his Vienna periods, he composed several works that were performed on brass instruments at the Prague Conservatory. Could he have met Kail in Vienna, while the latter was employed between 1823 and 1826 as a hornist in the opera orchestra there?

a. Variations on "God Save the King"

In any case, already on 3 March 1826, before Kail had become professor, Kreutzer's Variations on "God Save the King" for two horns were performed in a Prague Conservatory concert.⁴⁰ This is probably the same piece as the one performed under the same name, but on trumpets, at an unrecorded later date; the score is preserved in the Museum for Czech Music of the Prague National Library, with the solo parts unequivocally labeled *Tromba soli [sic]*.⁴¹ This unpretentious work consists of an introduction (Grave, 15 mm.), the *Thema più mosso* (28 mm.), and six variations (20, 22, 35, 23, 27, and 51 mm. long).

The trumpeters always play together, usually in thirds and sixths. Their instruments are in D, the work itself in G. Thus we again arrive at the “virtuoso’s key” of F major on the instruments in question. However, if we think for a moment that theirs were originally horn parts, these must originally have been in C on instruments pitched in G; seen in this way, they would thus have conformed to the harmonic series of G horns with a liberal use of stopped notes, which in the trumpet version become valved ones. In particular, the second part has many low-register arpeggios on the tonic, with occasional passing notes that in the original version would have been produced by hand-stopping. If it seems far-fetched to hypothesize about a straightforward verbatim conversion by trumpets of parts originally written for horns, the next Kreutzer work to be discussed confirms that such a procedure actually did take place.

b. *Variations Concertantes*

A still earlier work is important for our discussion. The Museum for Czech Music in the Prague National Museum preserves the score of Kreutzer’s *Variations Concertante[s] pour le Basson et Cor*, dedicated to the two virtuosos Hürt and E. Lewy and dated Vienna, December 1823.⁴² This was performed in a Prague Conservatory concert as *Variationen für Fagott und Waldhorn* on 8 March 1845.⁴³ Now, a piece with a suspiciously similar title also exists in the same archive, but for trumpet, trombone, and piano: the *Variations / Concertante[s] / pour le [sic] / Tromba et Trombone / por [sic] / Con[:] Kreutzer*.⁴⁴ A comparison of this work with the above score for bassoon, horn, and orchestra reveals their identity. Furthermore, as suggested in the above paragraph concerning the other work for two horns or trumpets, the trumpet part of the present *Variations* is indeed a straightforward transcription, unchanged but notated an octave lower, of the original horn part, which was probably originally written for natural horn with some hand-stopping (see Example 1). During this early period it was common practice for valved-horn virtuosos to appropriate pieces originally written for natural horn,⁴⁵ so why should such a practice not be extended to adaptations by players of the valved trumpet? In any case, such an octave transposition did not affect the pitch as perceived by the listener, since according to notational convention horn parts sounded an octave (or fourth or fifth, depending on the pitch) lower than written.

However, many a change had to be made to the original bassoon part to make it playable on the valved trombone. The score contains numerous emendations, often involving the substitution of a higher octave for a lower one but also including substantial changes in figuration, many of which cannot be detected in a photocopy but are revealed by means of a study of the original manuscript. The final version with piano was written out cleanly in Kail’s familiar hand, and contains all the necessary emendations. The separate parts also contain more detailed articulation markings than either the score or the piano reduction. A thorough study of the differences in the articulation markings—which is outside the scope of the present article—could yield valuable information on performance practice.

The *Variations Concertantes*, then, exist in three versions—an original and two transcriptions. The original version (1), for bassoon and horn with orchestra, cannot always be

Var. 1

Corno principale

Tromba in F

erasures

14

Example 1

Comparison of the two versions of Kreutzer's *Variations Concertante(s)*: (1) for horn (upper staff) and bassoon (which became trombone), and (2) for trumpet (lower staff) and trombone. The few notes still legible beneath the erasures seem to tally with the trumpet part, so the changes in the 1823 score may be attributed to Kail.

reconstructed from the score, which represents an intermediate stage (2) for trombone and horn with orchestra. The final version (3) is yet another transcription for trumpet (=the former horn part, virtually unchanged) and trombone (=the former bassoon part, changed greatly) with piano (=reduction of the orchestral parts). With such "authentic transcriptions" existing, who today is going to throw the first stone and condemn such a practice, if the result is idiomatic to the new instruments? We must remember that in the early days of the 19th century, musicians were looking not only for methods, but also for playable pieces for their instruments. Such transcriptions are part and parcel of the work of Russian musicians, who even today are close to the Romantic tradition. Nathan Milstein loved to

transcribe piano music for the violin, not only during the last years of his life, when he was no longer able to play the violin, but also much earlier; and Timofey Dokshidzer has made innumerable tasteful transcriptions, from Bach to Shostakovich. The issue of transcription, then, has to be faced when one is studying the music of the period in question.

Returning to Kreutzer's *Variations Concertantes*, as transcribed into their final form by Kail and probably performed in Prague at an unknown date, we note that the work consists of an introduction (Adagio, 34 mm.), a Beethovenesque theme (Allegretto, 42 mm. = 32 + 10), and six variations. Variation 1, for trumpet (20 mm., 16 + 4), displays broken chords in sixteenth-note values. Variation 2 (21 mm., 16 + 5), for trombone, displays broken chords in 12/8 rhythm and also the most alterations; the second, higher version, written into the piano score in pencil above the presumably original part, is the one present in the separate part⁴⁶ (see Example 2).

Var. 2

Bassoon
(Trombone)
Principale

Trombone*
(piano score)

pencil above

Final version
(Trb part)

* This could be the original bassoon version which was copied into the piano score, after which it was altered in the 1823 full score.

Example 2

Kreutzer's *Variations Concertante(s)*: Variant readings in the bassoon-trombone part.

Variation 3 (più mosso, 21 mm., 16 + 5) is for both instruments again and features scalar sixteenth notes in the trumpet part and arpeggiated ones—often with wide skips, which betray its origin for the bassoon—in the trombone part. Variation 4 (Adagio, 25 mm.), for both instruments, is in the relative minor. The full-score version of the trombone part in Variation 5 (Allegro vivace, 36 mm. of 12/8), for both instruments in lively broken chords and repeated notes, again displays simplifications which found their way into the separate part. In the first half of the final Variation 6 (Rondo Allegro, 75 mm.), the trumpet generally has the cantabile melody, while the bassoon-turned-trombone happily tootles Alberti-like figurations; from measure 36 on (*stringendo*), the two parts are balanced and share the same figuration.

5. Höfner's *Polonaise* for Chromatic Trumpet

Little is known about Josef Höfner, a hornist from Triblitz who studied from 1813 to 1822 at the Prague Conservatory. He performed in Conservatory concerts on 19 March 1819, 30 March 1821, and 15 March 1822.⁴⁷ On 26 March 1836, Conservatory student Josef Stepanek, who had performed the second part in Kalliwoda's *Potpourri* mentioned above, played a *Polonaise für chromatische Trompete*.⁴⁸ The composer's name is not recorded, but perhaps it was Höfner, since the score of a *Polo[naise] v[on] Jos[ef] Höfner für die Trompete* is to be found in the Conservatory Library.⁴⁹ The piece is in two sections, "Polonäs poco Adagio" (26 mm.) and "Polacca" (132 mm.), linked by a short written-out cadenza in the final measure of the first section. The piece is in G, the solo trumpet is in D, so that the trumpeter plays in the "virtuoso's key" of F on his instrument.

The piece is spirited, with the syncopations, runs, arpeggios, and appoggiaturas that one associates with a Polonaise. A noteworthy feature of the manuscript is the many alternative readings, often comprising only a single measure, but also including the entire cadenza at the end of measure 26 mentioned above. In general, the interpolated passages—which are notated in pencil at the bottom of each page at the bar in question and are thus highly conspicuous, since the solo part is notated at the top—provide an added virtuoso element. For example, they substitute four sixteenth notes for a quarter note, expand the range, and replace simple figurations with more complicated ones. I suspect that it was Prof. Kail who made the interpolations (see Example 3).

6. Kreutzer's Variations in G for the Chromatic Trumpet and Orchestra

Another set of variations of the same type and with an identical range and form to the others discussed here is Conradin Kreutzer's *Variationen in G für die chromatische Trompete [sic]*, an instrument crooked into low D and thus playing in the "virtuoso's key" of F major.⁵⁰ His Variations probably were composed during one of his conducting tenures in nearby Vienna. They were performed in a Conservatory concert on 26 February 1837 under the title *Divertimento für chromatische Trompete* by the student Joseph Sawerthal.⁵¹ This piece is particularly interesting because it survives in two sources, both for full orchestra. One is located in a most obscure municipal band archive in South Tyrol, and the other is in Prague.⁵² We shall call them Sources A and B. They do not need to concern us here, except

The image displays five systems of musical notation for a trumpet part. Each system consists of two staves: the top staff is labeled 'interp.' (interpolation) and the bottom staff is labeled 'orig.' (original).
 - System 1: Marked 'Poco Adagio' and 'Solo'. It begins with a treble clef and a 3/4 time signature. A '3' is written above the first measure of the interpolation staff.
 - System 2: Continues the piece. A '3' is written above the staff.
 - System 3: Continues the piece. A '19' is written above the staff.
 - System 4: Continues the piece. A 'ritard.' marking is present above the staff. Dynamic markings 'p' and 'pp' are written below the staff.
 - System 5: Marked 'Polacca'. A '28' is written above the staff.

Example 3

Höfner's Polonaise for the Chromatic Trumpet, trumpet part (beginning), showing a few interpolations and the original readings

for a few significant differences concerning instrumentation, form, and articulation marks.

Source A, which exists only as a set of parts, lacks a true solo part (the trumpet part being contained in a kind of *Direktionsstimme* written into one of the first violin parts) and the timpani part, both of which are present in Source B, a full score. In addition, the two clarinets of Source A become two oboes in Source B, and the parts for two natural trumpets in G in Source A become transposed to D in Source B and thus do not conform at all to the natural harmonic series, which they do when pitched in G.

Source B has a completely different orchestral introduction, an Andante cantabile forty-five measures in length instead of Source A's more pompous Andante maestoso a mere twenty-four measures long. In the original score of Source B, the Andante cantabile is easily recognizable as a later addition because it was written in a neater hand than the rest of the

score; and the cover and pages 1-6 on which it is written are of a different color (of a greenish hue), of paper .8 cm narrower than the remaining pages, and are pasted in (the previous introduction, presumably the one existing in Source A, having been snipped out beforehand). Furthermore, the remaining pages contain numerous corrections and have the appearance of being the score on which the composer originally notated his ideas, making changes as he went along; not so the new Introduction, which is completely free of corrections. Another significant difference between the two sources has to do with the form, and consists in the fact that Source B contains an additional lively Variation 3 before the concluding Polacca. A small difference of figuration concerns the first violin part in the concluding Polacca: in Source A, the sixteenth-note triplet figure first found in measure 34 describes an unbroken ascending arpeggio (g' b' d" g" etc.), whereas these notes in Source B rock back and forth (d" b' d" g" etc.).

A significant difference between the two sources concerns the articulations present in the solo part. Since in Source A the soloist's music exists merely as cues in the concertmaster's part, its articulation marks are rather incomplete; recognizing this fact, the author made some additions in his modern edition of the piece.⁵³ The markings in Source B—which came to light later—are considerably more complete and give valuable hints on performance practice from this period.

Since the introduction and third variation from Source B are missing from the modern edition, not to mention the differing articulation marks, the author has included a complete solo part in an appendix to this article (Appendix D), showing the differences of articulation, as well as a piano score for the missing movements.

The overall form of Kreutzer's variations, then, is: Introduction (24 mm. of Andante maestoso in Source A, 45 mm. of Andante cantabile in Source B), Theme (Andante con moto, 8 + 8 mm., each section repeated, then 8 mm. of orchestral bridge), Variation 1 (basically in eighth-note triplets, 8 + 8 + 8 mm. as before), Variation 2 (mainly in melodic sixteenth notes, 8 + 10 mm. + 8 of bridge), Variation 3 (Source B only, 29 mm. long, with virtuosic arpeggios and "noodling"), and the concluding Polacca (called "Polonaise" in Source B; 80 mm. long, the last 17 constantly accelerating to a typical stretto climax). The trumpet part has a range of written c-f" or sounding d-g".

7. F. D. Weber's Variations for Trumpet in F and Orchestra

The Conservatory's director, Friedrich Dionys Weber, wrote several pieces making use of Kail's invention. In addition to a quartet for valved horns (first performed on 11 March 1831)⁵⁴ and an *Adagio and Rondo* for a sextet of them (performed during a visit of the Emperor on 23 August 1833),⁵⁵ he also composed an early piece for solo valved trumpet. The *Variationen für die Trompete in F* possesses characteristics similar to Kail's Variations of 1827 and Kreutzer's Variations in G mentioned above. Dates of composition and performance are unknown,⁵⁶ but it must have been written in close temporal proximity to the Kail and Kreutzer works, that is, between 1827 and 1840. It consists of an introduction, the theme, three variations, a long free section, and a fourth variation. The solo instrument plays in its key of C major, with a modest range of c to a" (with two b"s and a single c", the

concluding note of the piece), sounding *f* to *d*" (*f*"'). The introduction, *Largo*, has twenty-nine measures and concludes with a short two-measure trumpet cadenza *a piacere*. The theme, *Larghetto*, is twenty-four measures of pure operatic *cantabile* with an occasional appoggiatura for spice (twice eight measures, each repeated, followed by an eight-measure orchestral bridge called *ritornell*). Variations 1-3 repeat this form, and the orchestral bridge is identical, so that it is not even written out again after its first appearance. Variation 1 features tongued thirty-second notes, which were probably executed with double tonguing. The sixteenth-note triplets of Variation 2, *più mosso*, seem to cry out for-triple tonguing: in the first bars, the changing melodic notes fall on the first of six or three notes, respectively, the remainder fixed firmly on a single pitch, sounding *c*'. If we could be sure of the dating, Weber could perhaps predate Arban, who, as will be remembered, did not introduce melodic triple-tonguing to the cornet until 1848. Variation 3 has thirty measures instead of twenty-four. Its first eight measures, *sempre legato*, feature lyric trumpet sixteenths doubled an octave lower by the first bassoon. In the following eight measures, the trumpeter takes the part of the operatic *prima donna* in a section of pure recitative. The customary eight measures of bridge follow, this time written out, and give way to six final measures, *a piacere, colla parte*, in which the trumpeter once again executes a recitative. This leads to the spirited Variation 4, *Tempo di Polacca*, seventy-nine measures in length, which strongly resembles the final movement of the Kreutzer Variations in G; their endings (with an ascending scale) are strikingly similar (See Example 4).

The image displays two musical staves. The upper staff is for Kreutzer's Variations in D, and the lower staff is for Weber's Variations in F. Both staves show a melodic line with a final ascending scale. The Kreutzer staff has a treble clef and a key signature of one flat (B-flat). The Weber staff has a treble clef and a key signature of one flat (F). Both staves end with a double bar line and a repeat sign.

Example 4

The ending of Kreutzer's Variations in G and of Weber's Variations for the Trumpet in F.

8. Kail's arrangement of the *Cavatina* by Ricci and the *Tadolini Waltz*

Contained within the same volume as the first solo piece for trumpet are two more compositions or, better, arrangements by Kail. Dates of performance are not known. The first of these pieces is a potpourri entitled *Cavatina von Ricci-Tadolini Walzer / zur Oper der*

Liebestrank.⁵⁷ Like Kail's Variations, it exists in more than one version: one in B \flat for F trumpet (playing in F major) or B \flat flugelhorn (playing in C), and another a step higher in C, for trombone. The two sections are an Andante cantabile of thirty-seven measures, plus a two-measure cadenza as a bridge, and an Allegro brillante in 3/8 time of 170 measures (with mm. 68-144 cut, according to a later pencil marking *vi-de*). The main theme of the Andante cantabile is anticipated in the orchestral introduction and taken up by the solo instrument in measure 9. The piece in question is Adina's aria, "Prendi; per me sei libero" from the end of Act II of Gaetano Donizetti's (1797-1848) comic opera *L'Elisir d'amore*, which was premiered in Milan on 12 May 1832—thus giving us a date before which Kail could not have made his arrangement. The aria is a cavatina, and in its present form was lifted straight from the opera without any significant alterations except minor ones in the fermata cadenzas, but the name Ricci seems to have no significance.⁵⁸

As far as the *Tadolini* Waltz is concerned, there are two possible origins for its inspiration, both connected with young ladies. The more likely possibility is the famous soprano Eugenia Tadolini (1809-after 1851), who sang in many performances of works by Donizetti, including the part of Adina in *L'Elisir d'amore* in the 1834 Vienna performance. We thought, however, that Kail was confused, for the waltz seems to refer to the *Taglioni-Walzer... Zur Erinnerung an die gefeyerte D[emoise]lle Marie Taglioni* by Johann Strauss Sr., op. 110, published in Vienna in 1839. Marie Taglioni (1804-1884) was a celebrated dancer, light and frail, a symbol of her time, who has been called "the ideal embodiment of the romantic image."⁵⁹ However, the Strauss piece—of which a photocopy was graciously made available to me by Hans Schneider, Tutzing—has no relationship whatsoever to Kail's piece. The good professor must have been so bewitched by Taglioni or Tadolini as to make his Potpourri's combination of the two unrelated tunes quite successful indeed.

The F trumpet's range is a fully chromatic g to c" (sounding c' to f") in the cavatina, and b \flat ' to d" (sounding e \flat ' to g") in the waltz. (The sounding pitches are identical in the flugelhorn version, which was not transposed.) The trombone version displays extended, still more virtuosic cadenzas, thus the trombone part's range is wider in the cavatina by a fourth, ranging from G to g', whereas it remains similar to that of the other brass instruments in the waltz, f \sharp to a' (see Example 5 for a comparison of the cadenzas). These cadenzas, which by the way are only partially related to Donizetti's original ones for voice, show how improvisation was an integral part of performance practice, each individual coming up with her or her own solutions.⁶⁰

9. Kail's transcription of a Mozart Romanze for F trumpet

The third and final piece in Kail's manuscript, after his own Variations and the potpourri of Donizetti's Cavatina with the *Tadolini* Waltz, is entitled *Romanze für die Trompete v[on] Mozart*.⁶¹ It too exists in three versions, one in C for the F trumpet (playing in G), one a step lower for the "Trombone Alto," and one in E \flat for the B \flat flugelhorn (playing in F). What is the source? Nothing less than the second movement from Mozart's Horn Concerto No. 4, K. 495 (1783), which Kail as a hornist presumably knew very well. As far as its form is concerned, the transcription follows the original model faithfully. Exceptions:

The image displays two systems of musical notation for a cadenza. The first system, starting at measure 16, shows a Trumpet part in the treble clef and a Trombone part in the bass clef. The second system, starting at measure 38, continues the parts with more intricate rhythmic and melodic development. The key signature is one flat (B-flat), and the time signature is 2/4.

Example 5

Cadenzas from Donizetti's *Cavatina*, arr. Kail, for F trumpet and for trombone.

Kail gave the orchestral section in measures 11-20 to the solo instrument as well and made a small cut of four measures starting in measure 32, but since he allowed the orchestral interlude in measures 42-45 to be played twice, his version also turns out to have eighty-nine measures. Another cut suggested by Kail (indicated by *vi-de*) applies to measures 69-77.

In adapting the E \flat horn part to the F trumpet, Kail carried out the same simple octave transposition mentioned under section 4.b. above in the discussion of Kreutzer's *Variations Concertantes*. Kail's trumpet part thus contains the same pitches as Mozart's horn part, but they are notated one octave lower (and thus sound on the same pitch level). The orchestra part thus had to be transposed a step upwards. It is the version for alto trombone that retains the original key.

It is not the adaptation from such a well-known source that is particularly remarkable, however, but rather the changes that Kail made. In measures 2 and 3, for example, Mozart wrote an eighth-note triplet, which Kail also dutifully notated. In the trumpet version, however, he later changed the rhythm of the triplet to that of an eighth and two sixteenths,

simply by adding a beam to the second and third notes. Since the trombone and horn versions retain the original reading, we are probably not far from the truth if we suppose that Kail once had a pupil who was weak on rhythm and who was allowed to play the piece with such a significant rhythmic alteration. A pity, by the way, that Kail altered Mozart's e \flat to e in measure 67.

In addition, a truly startling feature of Kail's transcription is the freedom with which he added ornaments of his own. Measures 7-10 are thus changed in a striking way, and also measures 17-19, 26-27, 31, 36, 39, 41, 55-59, 66, 75, 77, and 82 (see Example 6). This must have been an element of contemporary performance practice, and difficult to digest for those who place "divine Mozart" on a pedestal.

10. Grimm's Potpourri for F Trumpet and Piano

Another work copied out by Kail in three versions, like the ones mentioned above, is the *Potpourri für die Trompete in Es*, which also exists *für das Flügelhorn in B* and *für die Posaune*, by one C. Grimm, a composer about whom nothing is known.⁶² Any one of the parts for piano accompaniment could serve both the trumpet and flugelhorn versions, since they are in the same key of E \flat ; but this must not have been the case originally, and the entire piano score was written out separately for these two versions. The key signature of the piano part of the flugelhorn version shows considerable manipulation, as do all its accidentals, deriving from the fact that it had originally been in E major. The flugelhorn part must have thus been in A, the conventional pitch for sharp keys. However, this part, which is for the B \flat instrument, as stated in the heading, is notated in the piano score not in F (sounding E \flat) but in G (sounding F), a step too high. A note in the score, reminding the muddled professor or his copyist to copy out the separate part a step lower, clears up the confusion.⁶³ (Separate parts of this work for the brass instruments do not survive, however.) The trombone version is one step higher.

Grimm's Potpourri, quite a pleasant work, contains six recognizable themes. Its form is as follows: Introduction (Adagio, 24 mm., theme A), Theme (Andante, 24 mm. = 16 + 8, theme B), Var[iation] (on theme B, 32 mm., 61 + 16), Polo[naise] (42 mm., 32 + 10, theme C; then at bar 43 a *dol[ce]* section in B \flat minor, 8 mm. + 8 more scratched out but legible, theme D; then at m. 56 a return to the syncopated polonaise and theme C, 36 mm., for a total of 92 mm.), an Andante (22 mm., theme E), and a final Allegro in 6/8 time (25 mm., theme F). Theme F is derived from the end of "Là ci darem la mano" from Mozart's *Don Giovanni*. Themes B and E are familiar but are from neither *Don Giovanni* nor the *Magic Flute*. Perhaps the gentle reader with an inclination for opera will be able to identify these and the other themes. (Please refer to the thematic index of these pieces at the end of this study.)

11. Smita's *Konzertante* for Trumpet and Trombone

On 4 March 1855, Stefan Molnar and Josef Hrabánek performed Wenzel Smita's *Konzertante für Trompete und Posaune* in a Conservatory concert.⁶⁴ The music does not survive.

Romanze
Andante cantabile

F Trumpet

p

Romanze
Andante cantabile

E♭ Horn

The image displays a musical score for two instruments: F Trumpet and E♭ Horn. The score is divided into six systems, each containing two staves. The top staff of each system is for the F Trumpet, and the bottom staff is for the E♭ Horn. The music is in 3/4 time and G major. The tempo and mood are marked 'Andante cantabile'. The score includes dynamic markings such as 'p' (piano) and 'p' (piano) with a hairpin. The notation features various ornaments, including grace notes and slurs, which are more prominent in the E♭ Horn part. Measure numbers 6, 11, 16, 21, and 28 are indicated at the beginning of their respective systems. The score concludes with a final cadence in the sixth system.

Example 6

Mozart's *Romanze* (second movement of Horn Concerto, K. 495), in the original version and with Kail's ornamented transcription.

Musical score for Example 6 (cont.), consisting of seven systems of two staves each. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and articulation marks. Measure numbers 31, 32, 36, 37, 41, 42, 46, 53, and 57 are indicated at the beginning of their respective systems. A fermata is present over measures 42 and 43, with a '7' above it. Another fermata is present over measures 46 and 47, with a '3' above it. The instruction 'II: possible' is written below the staff starting at measure 46. The score concludes with a double bar line and repeat dots (||) at the end of measure 47.

Example 6 (cont.)



Musical score for Example 6 (cont.), consisting of five systems of two staves each. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

System 1 (Measures 61-66):
Measure 61: Treble clef, F#4 quarter note, G4 quarter note, A4 quarter note, B4 quarter note. Bass clef: F#3 quarter note, G3 quarter note, A3 quarter note, B3 quarter note.
Measure 62: Treble clef, A4 quarter note, B4 quarter note, C5 quarter note, B4 quarter note. Bass clef: C4 quarter note, D4 quarter note, E4 quarter note, F#4 quarter note.
Measure 63: Treble clef, B4 quarter note, A4 quarter note, G4 quarter note, F#4 quarter note. Bass clef: G3 quarter note, A3 quarter note, B3 quarter note, C4 quarter note.
Measure 64: Treble clef, F#4 quarter note, G4 quarter note, A4 quarter note, B4 quarter note. Bass clef: D4 quarter note, E4 quarter note, F#4 quarter note, G4 quarter note.
Measure 65: Treble clef, A4 quarter note, B4 quarter note, C5 quarter note, B4 quarter note. Bass clef: A3 quarter note, B3 quarter note, C4 quarter note, D4 quarter note.
Measure 66: Treble clef, B4 quarter note, A4 quarter note, G4 quarter note, F#4 quarter note. Bass clef: E4 quarter note, F#4 quarter note, G4 quarter note, A4 quarter note.

System 2 (Measures 67-72):
Measure 67: Treble clef, A4 quarter note, B4 quarter note, C5 quarter note, B4 quarter note. Bass clef: B3 quarter note, C4 quarter note, D4 quarter note, E4 quarter note.
Measure 68: Treble clef, B4 quarter note, A4 quarter note, G4 quarter note, F#4 quarter note. Bass clef: F#3 quarter note, G3 quarter note, A3 quarter note, B3 quarter note.
Measure 69: Treble clef, F#4 quarter note, G4 quarter note, A4 quarter note, B4 quarter note. Bass clef: C4 quarter note, D4 quarter note, E4 quarter note, F#4 quarter note.
Measure 70: Treble clef, A4 quarter note, B4 quarter note, C5 quarter note, B4 quarter note. Bass clef: G3 quarter note, A3 quarter note, B3 quarter note, C4 quarter note.
Measure 71: Treble clef, B4 quarter note, A4 quarter note, G4 quarter note, F#4 quarter note. Bass clef: D4 quarter note, E4 quarter note, F#4 quarter note, G4 quarter note.
Measure 72: Treble clef, F#4 quarter note, G4 quarter note, A4 quarter note, B4 quarter note. Bass clef: A3 quarter note, B3 quarter note, C4 quarter note, D4 quarter note.

System 3 (Measures 73-78):
Measure 73: Treble clef, A4 quarter note, B4 quarter note, C5 quarter note, B4 quarter note. Bass clef: B3 quarter note, C4 quarter note, D4 quarter note, E4 quarter note.
Measure 74: Treble clef, B4 quarter note, A4 quarter note, G4 quarter note, F#4 quarter note. Bass clef: F#3 quarter note, G3 quarter note, A3 quarter note, B3 quarter note.
Measure 75: Treble clef, F#4 quarter note, G4 quarter note, A4 quarter note, B4 quarter note. Bass clef: C4 quarter note, D4 quarter note, E4 quarter note, F#4 quarter note.
Measure 76: Treble clef, A4 quarter note, B4 quarter note, C5 quarter note, B4 quarter note. Bass clef: G3 quarter note, A3 quarter note, B3 quarter note, C4 quarter note.
Measure 77: Treble clef, B4 quarter note, A4 quarter note, G4 quarter note, F#4 quarter note. Bass clef: D4 quarter note, E4 quarter note, F#4 quarter note, G4 quarter note.
Measure 78: Treble clef, F#4 quarter note, G4 quarter note, A4 quarter note, B4 quarter note. Bass clef: A3 quarter note, B3 quarter note, C4 quarter note, D4 quarter note.

System 4 (Measures 79-83):
Measure 79: Treble clef, F#4 quarter note, G4 quarter note, A4 quarter note, B4 quarter note. Bass clef: B3 quarter note, C4 quarter note, D4 quarter note, E4 quarter note.
Measure 80: Treble clef, A4 quarter note, B4 quarter note, C5 quarter note, B4 quarter note. Bass clef: F#3 quarter note, G3 quarter note, A3 quarter note, B3 quarter note.
Measure 81: Treble clef, B4 quarter note, A4 quarter note, G4 quarter note, F#4 quarter note. Bass clef: C4 quarter note, D4 quarter note, E4 quarter note, F#4 quarter note.
Measure 82: Treble clef, F#4 quarter note, G4 quarter note, A4 quarter note, B4 quarter note. Bass clef: G3 quarter note, A3 quarter note, B3 quarter note, C4 quarter note.
Measure 83: Treble clef, A4 quarter note, B4 quarter note, C5 quarter note, B4 quarter note. Bass clef: D4 quarter note, E4 quarter note, F#4 quarter note, G4 quarter note.

System 5 (Measures 84-88):
Measure 84: Treble clef, B4 quarter note, A4 quarter note, G4 quarter note, F#4 quarter note. Bass clef: A3 quarter note, B3 quarter note, C4 quarter note, D4 quarter note.
Measure 85: Treble clef, F#4 quarter note, G4 quarter note, A4 quarter note, B4 quarter note. Bass clef: E4 quarter note, F#4 quarter note, G4 quarter note, A4 quarter note.
Measure 86: Treble clef, A4 quarter note, B4 quarter note, C5 quarter note, B4 quarter note. Bass clef: B3 quarter note, C4 quarter note, D4 quarter note, E4 quarter note.
Measure 87: Treble clef, B4 quarter note, A4 quarter note, G4 quarter note, F#4 quarter note. Bass clef: F#3 quarter note, G3 quarter note, A3 quarter note, B3 quarter note.
Measure 88: Treble clef, F#4 quarter note, G4 quarter note, A4 quarter note, B4 quarter note. Bass clef: C4 quarter note, D4 quarter note, E4 quarter note, F#4 quarter note.

Example 6 (cont.)

12. Smita's *Concertino* for Trumpet

On 17 February 1856, Franz Rzehorowsky played Wenzel Smita's *Konzertino für Trompete* in a Prague Conservatory concert.⁶⁵ This piece, too, does not survive.

D. Stylistic features of the early Prague works for valved trumpet

All of the early pieces for trumpet performed in the concerts of the Prague Conservatory in the 1820s and 1830s have the same basic range and make similar demands on technique. The themes with variations all have a similar form, down to the rousing Polonaises with which they generally conclude.

It is significant that a feature of articulation common to trumpet technique up to the present day takes its origin in this very group of pieces: the grouping "two slurred, two tongued" for a succession of four sixteenth notes. This articulation is also applicable to Classical music, to be sure, but only when the four sixteenth notes are notated as an eighth and two sixteenths with a preceding appoggiatura. (See for example, Haydn's Trumpet Concerto [1796], I/99, 107-108, III/106-107, etc.) However, modern soloists untrained in performance practice tend to use this kind of articulation anachronistically for passage-work in general, or even in Baroque music, where still another kind of articulation based on a paired alternation of hard and soft tonguings is applicable.⁶⁶ The early 19th-century Prague works for solo trumpet, then, form the basis for our modern ideal of articulation. This is not surprising, considering that brass instrument instruction today is still generally based on Romantic ideals.

In the above discussion, it was not mentioned that much of this Prague material, including Kail's method, contains extensive emendations to the original articulation marks in the form of new slur marks added in pencil. This is an important point, for the added slur marks are generally longer than the original ones. They thus show a tendency towards the "long line," which of course became one of the new features of Romantic performance. Phrasing rather than mere motivic grouping is the watchword. Kail certainly exerted a powerful influence on his pupils in building their consciousness of style, and his penciled phrase marks show that his own ideas underwent a transformation during the course of time.

The consequence of these observations for today's performer is that he thus has a certain freedom to build phrases on his own and needs to rethink his articulations from time to time. It also shows the relationship of the performer to the composer: at the height of Romantic performance (with Paganini, Liszt, and their followers), the performer could do with a composer's material virtually what he liked. Mozart had already led the way, for with his new orchestration of Händel's *Messiah* and *Alexander's Feast*, he brought the older material up to date. Kail's modest work can be seen as a stage in this development. It is important to realize this fact, since today we generally put the composer on a pedestal, the performer being first and foremost subservient to carrying out the composer's ideas. It is only relatively recently, after the Second World War, that we have gradually come to abandon the former idea of progress and have stopped interpreting the music of the past with modern means, as had been done previously by generations of musicians. In Kail's day, performers obviously

had a more active part in the shaping of the musical material put before them. The ornaments he added to Mozart's *Romanze*, even though this practice may have originated in late Baroque usage, are a case in point.

As has been mentioned, none of these pieces require trumpeters to play in a particularly high register. Already in 1812, before the beginning of Kail's tenure as professor, it was recorded in a memorandum that the students of Prague Conservatory teacher Franz Weiss were good in the *principale* register, but weak in clarino playing.⁶⁷ Indeed, we may ask if a horn player turned trumpet professor would be at all able to serve as a good example for high-register performance. His unpublished trumpet method seems to be strong on melodic playing and general technical facility, but here, too, the high register does not play a particularly important role, nor are there any special exercises for developing it. Even Dauverné includes thirty such exercises on pages 80-83 of his *Méthode* of 1856, declaring that they are "for familiarizing oneself with the extreme high register."⁶⁸ (They extend to c'''.) Did he include them as a response to Berlioz' and Mendelssohn's severe criticism, a decade earlier, of French trumpeters' weakness in this register?

E. Viennese works for valved trumpet

In nearby Vienna Kail's and Riedl's invention was taken up more or less eagerly. As so often during the course of musical history, the horn seems to have been the first instrument to profit from the new invention. The Viennese virtuoso Carl Eduard Lewy, for whom Kreutzer had written the horn part in 1823 in his *Variations Concertantes* discussed above, seems to have used a hand horn in the original version of the work. He soon became a champion of the new valved horn, however, using it in concerts in 1824 and 1826, for which reviews survive.⁶⁹ The earliest mention of valved trumpets in Vienna seems to be the inclusion of a section on this instrument, and even an illustration of a Riedl[-Kail] instrument with three Vienna valves, in Andreas Nemetz' *Allgemeine Trompeten-Schule* (1828).⁷⁰ After this, the sources known to us are silent for a time.

Franz Lachner (1803-1890) finished the composition of a Nonet in A \flat major for two chromatic trumpets in E \flat , four chromatic horns (two in F and two in E \flat), and three trombones on 29 October 1833, and the piece, consisting of a single movement 121 measures in length, was performed by Vienna conservatory students in 1834. Both the fully chromatic trumpet parts extend from a to f'' (see Appendix E, No. 13).⁷¹

Johann Strauss Sr. (1804-1849) and Joseph Lanner (1801-1843) were among the first to take valved trumpets into their orchestras: an advertisement of Riedl's from 1836 shows that his valved trumpets were called *Strauss-Lannersche Maschinen-Instrumente*,⁷² and Strauss' use of both three-valved and natural *trumpets* in his orchestra during a concert tour to Paris in 1837 was singled out by a reviewer there,⁷³ since by that time as we have seen above, high valved brass parts were generally performed in Paris on *cornets*.

The full chromatic range of the new valved trumpets is shown on a fingering chart, *Scala für G. C. B. Es und F Trompete*, published in Innsbruck by Johann Gross (a dealer in sheet music and art who also offered to deliver arrangements of marches and the like and declared that easily playable methods for every musical instrument are always in stock).⁷⁴ The

undated chart, a single page, must date from the first half of the 19th century or close to it. The B \flat trumpet mentioned in the title is the low B \flat trumpet, so that the instrument dealt with is basically in G, and is crooked down to F, E \flat , [probably also D], C, and B \flat . The fully chromatic range extends from c (trumpets in G and F) or e (the others) to c" (G and F trumpets), e" (E \flat trumpet), or g" (C trumpet). The c" given as the highest note for the low B \flat trumpet is obviously a misprint for g". The fingering of 3 instead of 1+2 familiar to us, which is characteristic even today of the Austrian, Italian, and Hungarian schools of playing, is already to be found here.

Finally, one Adolph Fischel wrote *Variations sur un thème hongrois* for low E \flat trumpet (called *tromba principale*) and orchestra—consisting of an introduction, a theme, and four variations—sometime before 1844 (see Appendix E, No. 14). It is perhaps not surprising that this work, which was published in Leipzig, differs in some significant respects from similar ones in the Prague repertoire. It is mentioned here because it survives in a Vienna library⁷⁵ and was presumably played in that city as well. First, it displays a slightly higher tessitura than the Prague pieces do. At first glance, the solo trumpet's range seems quite comparable to that of the Prague works: g to e" (sounding b \flat to g"), with an occasional f" (a \flat "") and even g" (b \flat "", twice for a climactic effect only towards the end). However, it dwells more frequently in a slightly higher register within this range, with e" (a seldom-used note in the Prague repertory) used frequently, and it does not make at all as much use of the notes below the staff as do the Prague works. This work's tessitura closely resembles that in Gottfried Herrmann's *Andante* and *Polacca* from 1828, mentioned above in the section on the stopped trumpet. Second, and more importantly, it also stays much closer to the notes of the harmonic series than any of the Prague works, and its reservoir of available pitches has nothing in common with works of that repertory. Non-harmonic tones are invariably upper or lower neighbors or passing notes. The only chromatic notes are f \sharp ", a \sharp ", b', c \sharp ", and d \sharp ", with d', b, and a not being used at all. The entire Coda, measures 190-211, displays only one non-open note. Probably the piece was written for stopped trumpet, and not valved trumpet at all. It does not seem to have been intended for keyed trumpet because the possibilities for chromaticism are not exhausted.

F. Excursion: Kail's colleague Janatka and his successor Smita

1. Professor Johann Janatka (1800-1881)

Johann (Jan) Janatka was born in Trzeboratitz and studied horn at the Prague Conservatory two years later than Kail, from 1813 to 1819. During his student years he participated in Conservatory concerts on 14 March 1817 and 19 March 1819, as well as afterwards on 22 February 1820 and 2 April 1822 (see Appendix B below). He was a member of the orchestra of the Theater an der Wien from 1822 to 1832 and of the orchestra of the Ständetheater in Prague from 1832 to 1873.

From 1833 to 1873 he was horn professor at the Prague Conservatory. In this capacity he participated in Conservatory concerts on 31 March 1833, 12 April 1836, and on an unspecified date in 1836 (see Appendix B). He is mentioned as the composer of variations on *Au clair de la lune* performed in a Conservatory concert on 20 February 1842. He also

wrote a horn method, as well as Bohemian songs.⁷⁶ An Offertory of his, *Bonum est, a Corno Principale* [in F], SATB voices, two violins, viola, two clarinets, two horns, 2 *Violon et Organo*, also survives.⁷⁷

Janatka was the uncle of Josef Zelenka, who also came from the same place and also played the horn, studying it at the Prague Conservatory from 1813 to 1819 and performing in a Conservatory concert on 19 March 1819 (see Appendix B). Presumably Janatka is also the uncle of Franz Zelenka from the same town, who studied clarinet at the Conservatory from 1811 to 1817. Was he the father or perhaps uncle of another Johann (Jan) Janatka and of Franz Janatka, both from Elbekosteletz, who studied horn at the Prague Conservatory from 1843 to 1849 and from 1852 to 1858, respectively?⁷⁸ Whatever his relationship to them, Johann Jr. participated in a Conservatory concert on 21 March 1847, and Franz in two on 2 March 1856 and 25 March 1858 (see Appendix A).

2. Professor Wenzel (Václav Bedrich) Smita (1822-1908)

Smita was born in Prague and studied the valved trombone with Kail at the Conservatory there from 1834 to 1840. On 17 February 1839 he played the lowest part in F. D. Weber's Sextet for trombones (see Appendix B). He played in the orchestra of the Ständetheater from 1841 to 1867 and served as professor of valved and slide trombone at the Conservatory from 1868 to 1902-03. He was also a good pianist and had the reputation of being an excellent accompanist, in which capacity he played one hour daily for Emperor Ferdinand V between 1871 and 1876. In 1873 he was made an honorary member of the Tonkünstler-Societät.

He was also a prolific composer. Before he became professor, two works of his mentioned above were performed in Conservatory concerts (4 March 1855 and 17 February 1856, the *Concertante* for Trumpet and Trombone and the *Concertino* for Trumpet, respectively), as well as a *Divertissement* for trombone (on 16 March 1851 and 12 March 1854; see Appendix B.) In particular, he composed many works for the trombone, notably five concertos with orchestral accompaniment, one of them in Eb, *12 charakteristische Stücke, Romanze und Adagio* with piano accompaniment, and various chamber music works for four to seven trombones. His nephew, *Ministerrat* Rudolf Bosdech, owned many of his works, including the five concertos mentioned above.⁷⁹

Trombone scholars will be happy to know that the following works of his survive today in the Museum for Czech Music in the Prague National Museum:

Tria pro Alt, Tenor, Bas-pozoun = XXVIII.C.203

Kvintet pro 5 pozounu = XXVIII.B.33

Concertante für 2 Tromboni [and piano] = XXVIII.C.298

Variationen für die Posaune [and orchestra] = XXVIII.C.302

Divertimento pro tenor pozoun [with piano] (this is probably the work mentioned above, performed with the title *Divertissement* in 1851 and 1855) = XXVIII.C.297

Duo pro 2 pozouny a klavír [composed 15 May 1873] = XXVIII.C.299

Duetta pro dva pozouny = XXVIII.C.300

*Koncertni arie pozoun a klavir*⁸⁰ = XXI.F.187

Posaune-Klavier Vortragstück Theile [sic] (composed on 31 March 1848) = XXVIII.C.301

Adagio et Rondo (pro orchestr) = II.E.65

VI. Early solo compositions for valved trumpet in northern Italy

As a result of the Vienna Congress in 1815 and earlier treaties, not only Bohemia and Hungary, but also certain parts of northern Italy— notably Milan, Parma, and the Veneto— were placed under the political domination of the Austrian emperor. It is therefore not surprising to find Austrian influence there in musical matters as well.⁸¹

Significantly, a number of solo pieces for low F trumpet and piano by Italian composers are to be found today in the National Library and the Library of the Gesellschaft der Musikfreunde in the former seat of the Hapsburg emperors, Vienna.⁸² While some of them bear titles such as Capriccio or even Concerto, all of them are themes with variations. Not surprisingly, many of them derive their themes from well-known operas of the time. All of them utilize the technical resources of the valved trumpet to the full. In general, their degree of difficulty is the same as or perhaps slightly higher than those of the Prague works. This is not surprising, since the Italian works come from a slightly later period. In the intervening years, the cultivation of technical abilities had certainly not been at a standstill.

It is important to note that as far as the Italian repertoire is concerned, the present study merely scratches the surface. Future doctoral candidates with time on their hands will find happy hunting grounds in the archives of the Milan conservatory, where not only many old books from the early 19th century which have as yet not been consulted by brass scholars are located, but where also a vast national cataloguing project has been under way for nearly twenty years. In 1965 Claudio Sartori and Mariangela Donà instituted a unique central cataloguing project (called URFM) of both manuscripts and printed sources, according to which all Italian libraries were invited to communicate the contents of their musical archives to Milan, so that they may be registered in one central place. Obviously, responses were slow and are still incomplete, but even so, it would take months to go through the card file in its present state.⁸³

In view of the transitory state of our knowledge, the following discussion will be less detailed than the material on Kail and the Prague trumpet works.

A. Solo compositions for early valved trumpet in Italy

1. Raniero Cacciamani

One of the most prolific composers for valved trumpet and piano was Raniero Cacciamani (1818-1885), who was professor of trumpet at the Parma Conservatory from 1859 and a member of the Ducal orchestra already in 1835 (first trumpet from 1839).⁸⁴ An oil portrait of him by one Liguorini survives (Figure 2, see pp. 37-38).⁸⁵

The instrument he is holding displays a curious system of rotary valves activated by the left hand (if we are to trust the artist). The valves closely resemble those described as *sistema Filippa* and manufactured by F. Roth of Milan, in a drawing found in a contemporary method located in the library of the same conservatory, of which a Giuseppe Filippa was co-author.⁸⁶ Its mouthpiece, at least on the exterior, resembles that of a horn. Was his instrument a trumpet or a cornet? In any case it seems to be small enough pitched in B \flat , or close to it. This shape of instrument is described in the method mentioned above as "B \flat cornet (long form)."⁸⁷

Cacciamani was not only a capable performer, but also a composer. The *Romanza* shown behind him on the oil portrait was presumably of his own composition. Not only did he publish in 1853 one of the earliest valved trumpet methods in Italy, a comprehensive one that was the first to exploit fully the instrument's chromatic possibilities,⁸⁸ but also methods for horn and for *bombardone*,⁸⁹ and especially, between 1853 and 1855, a number of solos for chromatic, i.e. valved, trumpet with piano accompaniment. Most of them are sets of variations on themes from the opera repertoire. It is interesting to compare their dates of publication with the dates of the operas thus paraphrased, for thus we learn how quickly operas became part of the popular repertoire. Here is a list (dates for premieres refer to the operas):⁹⁰

Souvenir dell'opera I Lombardi di Verdi (premiere in Milan, 1843), *Capriccio per tromba*, composed together with one A. Baur, pub. 1853;⁹¹

Duetto "Tu pur lo sai, che giudice" nell'opera I due Foscari di Verdi (premiere in Rome, 1844), pub. 1853;⁹²

Luisa Miller di Verdi (premiere in Naples, 1849), *pezzo per tromba*, pub. 1853;⁹³

I due Foscari, di Verdi (1844, see above), *pezzo per tromba*, pub. 1853;⁹⁴

Fantasia per tromba... sopra motivi dell'opera La Sonnambula di Bellini (premiere in Milan, 1831), pub. 1853;⁹⁵

Bellini e Verdi, Puritani e Masnadieri (premiere of Bellini's *I Puritani* in Paris, 1835; of Verdi's *I Masnadieri* in London, 1847), *pot-pourri per tromba...*, 1853;⁹⁶

Fantasia per tromba... sull'opera Lucrezia Borgia di Donizetti (premiere in Milan, 1833), pub. 1854-55;⁹⁷

—to which list may be added a *Capriccio per tromba*, also published in 1853, with no reference to an opera.⁹⁸

A thematic index of these works may be found in Appendix E.

Cacciamani writes for the trumpet in its uncrooked pitch, G, in all but one of the above pieces; the exception, the fantasia on Donizetti's *Lucrezia Borgia*, is for one of the trumpet's lowest crooks, C. The range employed is generally from c to c" (sounding a fifth higher) on the G trumpet; the low C trumpet has a higher written range (but a lower sounding one), from (an occasional e or) g to e". However, since the upper notes on the G trumpet were

required only sparingly, we can say that the average expected sounding ranges on both kinds of instrument were more or less the same.

Cacciamani's technical requirements are fast valve technique (slurring in cadenzas with scalar thirty-second notes), rapid arpeggios, slurring of rapid groups of two in sixteenth-note passages, and possible double-tonguing on fast sixteenth notes in finales. As with the earliest pieces from Prague and Paris discussed above (with the possible exception of F. D. Weber's Variations), triple-tonguing does not yet seem to be a staple of the soloist's technique. It is worthy of note that, with these early pieces for valved trumpet, the lowest register (down to c) is fully exploited; such pieces can generally be distinguished from those written for the keyed trumpet or keyed bugle in that the latter do not go so low (usually stopping at c' or g) and display gaps in the chromaticism.

2. Domizio Zanichelli

Another author from the same period who was similarly productive is Domizio Zanichelli. Only the city of his birth, Viadana, is known. Besides an important, comprehensive method, *Nuove e breve metodo di perfezionamento per tromba a macchina*, published in 1855,⁹⁹ which also contains extended studies arranged by key, as with Cacciamani's method,¹⁰⁰ Zanichelli published in 1857 a number of solos for valved trumpet with piano accompaniment, as follows:

Reminiscenze dell'opera Rigoletto di Verdi (premiere in Venice, 1851)¹⁰¹

Pot-pourri sull'opera Il Trovatore di Verdi (premiere in Rome, 1853)¹⁰²

*Scherzo per tromba*¹⁰³

*Pot-pourri per tromba*¹⁰⁴

*Concerto per tromba*¹⁰⁵

*Capriccio per tromb.*¹⁰⁶

These works will not be discussed here, since they are covered in the thematic index at the end of this article (see Appendix E).

Zanichelli's comprehensive method—which, unusually, boasts no studies based on opera transcriptions¹⁰⁷ and of which pages 11-18 are devoted to the natural harmonics from c to e" (and occasionally g")—concludes with two sets of variations also bearing the title "Concerto" that are different works from the concerto mentioned above and presumably also for low D trumpet; no accompaniment part is known to survive.¹⁰⁸ Their range is identical, from low c to c", with an occasional d" and e". In the words of their composer, they are designed to allow the student develop his capacities to the full so that he is subsequently able to play any other type of composition.¹⁰⁹ A significant difference between the two concertos contained in Zanichelli's method on the one hand, and the one published separately on the other, is the fact that the first two pieces have no interludes. They thus were never intended to have any accompaniment—although it would not be difficult to reconstruct a hypothetical one and even add the necessary interludes, which in the third concerto are seven measures long on the average.

Finally, Zanichelli's extended four-movement *Divertimento per due trombe sui motivi dell'opera Rigoletto di Verdi*, for two trumpets without piano accompaniment, should be mentioned.¹¹⁰ The printer is careful to identify the scenes from the opera from which Zanichelli derived the various motifs: 1. *Preludio ed Introduzione, Duetto "Figlia... Mio padre,"* 2. *Aria "Caro nome che il mio cor,"* *Aria "Parmi veder le lagrime,"* 3. *Aria "Cortigiani, vil razza dannata,"* *Duetto "Tutte le feste al tempio,"* 4. *Canzone "La donna è mobile."* The melody is passed back and forth from one trumpet to the other. Some passages in sixteenth-note triplets make one think at first glance of triple-tonguing, but such a rapid execution was not desired, since all the passages in question occur in slow sections. The trumpets' pitch is not specified, but their range of c to c" (identical in both parts, with one d" in each) makes one think of a higher crooking. It is entirely possible, however, that Zanichelli wished for his *Divertimento* to be accessible to a variety of pitches.

Zanichelli shows more variety than Cacciamani in his use of the trumpet in various crooks: thrice E \flat , twice D, and once both D and E (and back to D) in a single piece (the scherzo). The range employed by Zanichelli is somewhat more extended than in the previous works—on the average, from c to e" (and an occasional f", written pitch), with no great difference in range between trumpets in various pitches—but the technical features are otherwise comparable to those employed by Cacciamani.

3. Carlo Masolini

An original manuscript for low F trumpet and piano by this composer, who is in no dictionary and cannot otherwise be identified, has recently turned up.¹¹¹ Its title in full (my translation): *Theme and Variations / for / Pianoforte and Trumpet / on the Final Chorus of the Witches in Macbeth / composed by / Carlo Masolini*. Since the Verdi opera on which the piece is based was premiered in Florence, Teatro della Pergola, on 14 April 1847, we can see that it is probably contemporaneous with the above-mentioned pieces by Cacciamani and Zanichelli. It is in F major (C for the solo instrument). The range of the trumpet part is from written e to c" (sounding a to f"). An interesting feature of the original source is that in the piano score, the trumpet's music is rendered in F in the usual transposition, but in the separate part it is an octave higher.

The form of the piece is as follows: *Introduzione* (Andante Sostenuto, 50 mm., the soloist entering in measure 12 with generally *cantabile* material in quarters, eighths, and only a few sixteenths), *Tema* (Andante, 2/4, a rather bouncy theme in eighth notes with frequent skips; 27 mm.: 8 + 8 + 11 of interlude, each 8-m. section being repeated), *Variazione 1^a* (sixteenth-note runs and arpeggios, mostly tongued, with an occasional slur; the same 27-m. scheme, identical interlude), *Variazione 2^a* (6/8 triplets in broken chords or with changing melodic notes against an unchanging background; identical 27-m. scheme, identical interlude), *Variazione 3^a* (sixteenth-note arpeggios, intervallic skips slurred; identical 27-m. scheme and interlude), *Variazione 4^a* (similar rhythmic patterns as in the second variation; identical 27-m. scheme and interlude), [*Variazione*] *N^o 5* (Adagio, B \flat major, 38 mm. long, but through-composed, with a brief cadenza-like bridge in sixteenth notes in m. 16, identical bridge in F), *Variazione N. 6* (sixteenth-note patterns, 42 mm.: 8

+ 8 + 7 + 19, with all but the last 19 mm. of coda not being repeated).

The somewhat limited range and the uniform figuration suggest this to be a minor work.

B. Other known Italian compositions for early trumpet (stopped, keyed, valved)

1. Benedetto Bergonzi (1790-1839)

His *Duetti per due trombe a chiavi* (1830; not examined) survive in Florence.¹¹² With this virtuoso, the connection across the Alps is established: in 1822, he made a concert tour to Tuscany, Piedmont, France, Germany, and Austria, performing in Vienna's Kärntnertor Theater an *Introduzione e variazioni per il corno da caccia* of his own composition. Although the reviewer for the *AMZ* thought his imitations of other instruments to be silly, he nevertheless deemed him an artist otherwise worthy of esteem.¹¹³

2. Giuseppe Ghedini (fl. c. 1835)

His twelve trios for two trumpets and horn exist in a published edition in the Milan Conservatory Library (not examined).¹¹⁴

3. Saverio Mercadante (1795-1870)

A complete set of orchestral material for a *Fantasia per corno e tromba sull'opera Il Giuramento* (1857; not examined)¹¹⁵ exists in manuscript at the conservatory in Naples, of which Mercadante was director for thirty years.

4. Giovanni Pacini (1796-1867)

His *Gran Concertone* for flute, clarinet, horn, trumpet, trombone, and orchestra exists in manuscript in Lucca (not examined).¹¹⁶

5. Raffaele Passaro

An autograph score of a *Duetto per corno e tromba sull'opera I Masnadieri del M[aestro] G[iuseppe] Verdi* (1872; not examined) with full orchestra survives in Naples.¹¹⁷

6. Amilcare Ponchielli (1834-1886)

His Concerto for F trumpet and band was performed twice in Cremona, on 14 April 1866 on the Piazza Garibaldi and on 3 May 1868 on the Piazza Cavour. Two modern editions of the work are available.¹¹⁸

7. Michele Puccini (1813-1864)

A *Concertone per 4 strumenti* in F (flute, clarinet, keyed trumpet, and horn, with large orchestra) exists in manuscript in Lucca (not examined).¹¹⁹

8. Isidoro Rossi

Two chamber works of his utilizing a solo trumpet exist in manuscript in Milan: a *Quartettino per corno, cornetta, tromba, trombone e pianoforte* and a *Sestetto in Fa* for 2

cornetti, tromba, 2 corni, trombone (not examined).¹²⁰

C. Early Italian methods for natural, keyed, or valved trumpet

Anzenberger's dissertation gives an excellent listing of known method books, arranged by country, but a few additional items have subsequently been located. The list below, which cites those listed by Anzenberger and a few others as well, simply attempts to bring our bibliographical knowledge up to date, because a detailed study would unduly expand the scope of this study and also because it is certain that many more will turn up. Our listing is chronological, and includes methods up to 1870 (with exceptions in cases of doubt), with undatable works following in alphabetical order by composer.

Francesco Mirecki: *Trattato intorno agli istrumenti ed all'istrumentazione* (Milan: Gio. Ricordi, publisher's number 1990, 1824).

This method should be mentioned first, for in it the author discusses the natural trumpet (in G, F, E, E \flat , D, C, B \flat , and A), referring to it as a military instrument used to advantage in orchestral tutti. Mirecki defines its range as g to g" and suggests combining trumpets in various pitches to overcome its inherent limitations. For example, in a piece in D, the three trumpets could be in D, A, and E. Finally, he mentions keyed trumpets, recently invented, whose tone is softened in comparison to that of the natural trumpet. Mirecki writes that keyed trumpets were used only in military bands, particularly those of the cavalry.¹²¹ A pity that he was not more explicit on their orchestral use.

Anonymous: *Scala cromatica della tromba con chiavi* (Milan: Luigi Bertuzzi, 1820-30?).

For keyed trumpet (left-handed, with four keys).¹²²

Bonifacio Asioli: *Transunto dei principj elementari di musica... & breve metodo per tromba con chiavi* (Milan: Luigi Bertuzzi, publisher's number 1127, 1800-1825).¹²³

Three preliminary pages on elementary music theory ("Brevi principj elementari di musica") are followed on p. 6 by a diagram with fingering chart of a keyed trumpet with four keys ("Scala cromatica per tromba con chiavi"). The instrument is described as being in C, D, or E \flat . The instrument's range runs chromatically from low g to high g", with an added a". There follow (pp. 6-7) "Scale ed esercizj nel tono in cui sar  la tromba," and then scales that are to be transposed according to the trumpet's pitch ("in sol per la tromba in do, in la per la tromba in re, in sib per la tromba in mi \flat " etc.). On the last two pages (8-9) are found nine *Sonatine Progressive*, each two lines long (No. 2, three lines), some by well-known composers (Rossini is mentioned three times, Mercadante and Carafa once each). In measure 9 of No. 1 where the familiar rhythm of eighth and two sixteenths appears, *colpo di labro* (literally, "lip stroke") is indicated above. Double-tonguing may be meant thereby, or possibly even the Germanic convention of automatically substituting three triplets for the two sixteenths in triple-tonguing. The author's advice to the student should be taken to heart by all players of the keyed trumpet: "It is recommended to the student to practice the indicated scales; he should try to reinforce the weak notes, de-emphasize the loud ones, and

to unite the equality of the sounds with a perfect intonation."¹²⁴

Bonifacio Asioli: *Scala cromatica per tromba con chiavi* (Milan: Vismara, publisher's number 2107, 1800-1825).

Not extant, but mentioned in Vismara's catalogue.¹²⁵

Bonifacio Asioli: *Scala diatonica e cromatica per tromba a macchina* (Milan: Vismara, publisher's number 2108, 1800-1825).

Mentioned in Vismara's catalogue.¹²⁶

Giuseppe Araldi: *Metodo per tromba a chiavi et a macchina* (Milan: F. Lucca, c. 1835).

For natural trumpet, keyed trumpet (left-handed, with five keys), and valved trumpet (left-handed, with three Vienna valves).¹²⁷

Giovanni Menozzi: *Metodo per tromba a macchina...*, Op. 5 (Milan: Giovanni Canti, 1842 or afterwards).

For natural trumpet and valved trumpet (with three Vienna valves).¹²⁸

Antonio Canti: *Metodo per cornetto o Flügelhorn in si% per flügel-basso...*, Op. 364 (Milan, 1844).

For valved cornet and valved flugelhorn (both with three rotary valves).¹²⁹

Coletti: *Metodo elementare e graduato di flicorno a macchina (Flügel-Horn) o cornetto à pistons o bugle a chiavi* (Milan: Giovanni Ricordi, 1844).

For valved flugelhorn (with three Vienna valves) and valved cornet (with three tubular valves).¹³⁰

Coletti: *Metodo elementare e graduato di tromba a chiavi contenente: principj di musica, intavolatura, scale, esercizj, lezioni preparatorii, arie e duetti d'opere favorite* (Milan: Giovanni Ricordi, publisher's number 13091, October 1844).¹³¹

Despite its title, the method is for keyed bugle. (The title illustration and the fingering chart on the next page leave no doubt as to the instrument.) Its range extends from b' to c'''. An interesting feature of this method is the twenty-two duets by well-known composers such as Bellini, Donizetti, and Strauss, with which it concludes.

Georges Kastner: *Metodo elementare per il cornetto a pistoni* (Milan: F. Lucca, 1847).

For cornet with two and three tubular valves.¹³²

Giovanni Gonella: *Metodo elementare e graduato per flicorno a cilindri Flügelhorn* (Milan: F. Lucca, late 1840s?).

For flugelhorn (with three rotary valves).¹³³

Raniero Cacciamani: *Metodo d'istruzione per tromba a macchina* (Milan: Giovanni Ricordi, 1853).

For natural trumpet and valved trumpet (with three valves);¹³⁴ discussed above.

Parte I^a: *Studio naturale, senza chiavi* (pp. 1-14)

Parte II^a: *Studio diatonico* (pp. 1-10)

Parte III^a: *Studio cromatico* (pp. 1-27)

The only pitch indicated is "Do 8 piedi."

Giuseppe Sianesi: *Metodo per tromba a macchina che dai primi elementi guida brevissimamente sino alla più perfetta esecuzione* (Milan: Giovanni Ricordi, 1854).

For valved trumpet (left-handed, with three Vienna valves).¹³⁵

Giuseppe Sianesi: *Metodo per corno segnale o Flügelhorn* (Milan: Giovanni Ricordi, 1854)

For valved flugelhorn and valved bugle (both with three valves).¹³⁶

Domizio Zanichelli: *Nuovo e breve metodo di perfezionamento per tromba a macchina*, 3 parts (Milan: Francesco Lucca, publisher's number 9561, -62, and -63 = 9564, c. 1854).¹³⁷

The other comprehensive Italian method from this period, after that by Cacciamani. Zanichelli hardly writes above e" for the trumpet, whose pitch is not specified, but the low notes to c are fully developed. (NB: The valves are referred to as *chiavi*.)¹³⁸

Anonymous: *Metodo pratico per tromba* (Turin: Libreria Salesiana, 18??), not examined.¹³⁹

Antonio Canti: *Metodo per cornetto o Flügelhorn in si bemolle e per Flügel basso, contenente: tavole, principi elementari, nozioni degl'istrumenti, esercizi, lezioni, scale, salti, 40 pezzi dilettevoli e melodici e 6 pezzi a reminiscenze di melodie* (Milano: Lucca, publisher's number 26557), not extant.¹⁴⁰

Antonio Canti: *Metodo per cornetto o Flügelhorn in si bemolle e Flügelhorn basso, Op. 364* (Milan: Canti), not examined.¹⁴¹

Antonio Canti: *Metodo per tromba a squillo e tromba a macchina* (Milan: Ricordi, 18??), not examined.¹⁴²

Antonio Canti: *Nuovo metodo di tromba in si bemolle e mi bemolle d'orchestra, modello Pelitti, Op. 409* (Milan: Lucca, publisher's number 36157), not examined.¹⁴³

Giuseppe Filippa: *Breve metodo di trasporto* (Milan: Lucca, publisher's number 19870, 18??), not examined.¹⁴⁴

Giuseppe Filippa and [G.] Devasini: *Metodo per cornetto o fliscorno [sic] o genis e fliscorno basso* (Milano: Editorio Musicale / Diretta di Paolo de Giorgi / Via S. Zeno N. 12, publisher's number a 2361 c).

For valved cornet (with three rotary valves, *sistema Filippa*).¹⁴⁵

The contents of this previously unknown method:

Parte Prima

- p. 11: *Maneggio dell'istrumento-imbocatura*, with a diagram of the instrument and a range table extending from $\text{f}\sharp$ to c^{iii}
- 13: Devasini: *50 Esercizj a squillo*
- 29: Filippa: *Scale in tutti i tuoni maggiori e relativi minori*
- 35: Filippa: *24 Piccole lezioni melodiche*
- 47: *2 Duetti (Cornetto-Trombone o Bombardino)*

Parte Seconda

- 2: Devasini: *24 Studi con preludj e esercizj*
- Fasc. II: Filippa: *4 Duetti originali (Cornetto-Bombardino o Trombone, Cornetto-Tromba mi \flat , Cornetto-Fliscorno-Clarino [clarinet] si \flat -Fliscorno si \flat)*
- 13: Filippa: *Chi va piano va sano! 2 Quintetti (Cornetto si \flat -Fliscorno si \flat -Corno Tromba o Genis mi \flat -Trombone o Bombardino / Bassi [sic]).*

Giuseppe Sianesi: *Metodo elementare progressivo con esercizi di scale e 6 studi d'espressione per cornetta in mi bemolle alto* (Milan: Lucca, publisher's number 26318, 18??), not examined.¹⁴⁶

Giuseppe Sianesi: *Metodo elementare progressivo per pistonino in mi bemolle* (Milan: Ricordi 18??), not examined.¹⁴⁷

Giuseppe Sianesi: *Metodo per duplex fliscorno-cornetto in si bemolle, invenzione Pelitti con esempi ed esercizj dimostranti l'utilità di questo strumento* (Milan: Ricordi, Vismara publisher's number 7410, 18??), not examined.¹⁴⁸

Giuseppe Sianesi: *Metodo per duplex genis-tromba in mi-bemolle, invenzione Pelitti, con esempi ed esercizj dimostranti l'utilità di questo strumento* (Milan: Ricordi, Vismara publisher's number 7411, 18??), not examined.¹⁴⁹

D. Italian collections of etudes

Although our knowledge is still incomplete, even fragmentary, due to the limitations mentioned above, we have decided to include a list of the etude books for trumpet by Italian composers known at present. This might be welcome, since Anzenberger's important study lists only methods, not etude books. The list is arranged alphabetically, by author.

Benedetto Bergonzi (1790-1839): [12] *Capricci per tromba sola* (Milan: Lucca and Ricordi, publisher's numbers 367 and 80866, respectively), not examined.¹⁵⁰

Benedetto Bergonzi: *Venti quattro Capricci per tromba a chiavi* (Milan: Ricordi, publisher's number 4535, 1830).¹⁵¹

Like the Ghedini pieces below, these pleasing etudes are melodically and tonally varied (three in C, one in c and ending in C, two in c, and one each in a, F, d, G, e, and f). Only Part I was available (Vienna copy), with twelve etudes in nineteen pages. The trumpet pitch is not specified. Keyed, not valved, trumpet is obviously intended. The range is generally g to d", with some interesting exceptions in both directions: low f# in Nos. 2 and 6, approached chromatically from g, a low e in No. 2 approached by skip (as part of a C-major arpeggio), both of these pitches combined in an unusual passage in No. 12 (in sixteenth-note triplets) on the notes a g e f#, and a surprising descent to f e d C (in eighth-note triplets) in No. 10. To reach f chromatically from low C, five keys would be required. A single eb" is in No. 4, another in No. 5 is accompanied by a lower alternative, and even an e" (approached by a skip of a sixth) is in No. 10 as well as another (approached stepwise) in No. 11.

Giovanni Brizzi: *XII Esercizj per tromba in re* (Milano: Gio. Ricordi, publisher's number 9072; undated but stamped "TITO DIG. RICORDI 1876" on the lower left-hand corner of the title page).¹⁵²

The actual date of this publication will have been much earlier, probably around 1830. The first nine etudes are printed in alto clef, a curious fact that seems to represent a notational convention designed to avoid transposition. For example, a note written as a (second line in the alto clef) could be understood as g' treble clef, but would sound as a' on the D instrument. If we thus understand the alto clef to be a disguised treble clef, the D trumpet's range in these etudes extends from low g to e". The keyed trumpet is apparently the instrument intended (see the following collection). All the etudes in this collection seem to be musically interesting and of varied content. Many of the pieces end, to be sure, in stereotyped fashion with a long note (half note, whole note) on the supertonic, usually with a trill, resolving to the tonic. Their keys are: C (Nos. 1, 2, 7, 9, 11), G (10, 12), E (4, 6), F (5), and D (3, 8).

Giovanni Brizzi: *Pièces choisies pour trompette à clef, Deux livres, N° 2* (Paris: Schonenberger, publisher's number not given, c. 1830).¹⁵³

There are six pieces in this second volume, the only one apparently extant, and in all of them the trumpet's pitch is given as D. No. 1 is in C major and consists of an introduction, Andante, containing three fermata cadenzas in thirty-second notes, and an Allegretto grazioso with tasty grace notes and acciaccaturas, running in a mixture of eighth notes and sixteenths; in two places f' is given as an alternative for f". No. 2 is in G and has the same form (Maestoso-Allegretto Grazioso). No. 3, in G major, is taken from the opera *Bianca e Fernando* by Bellini (premiered on 7 April 1828 in Genoa), and consists of three sections:

Larghetto (with two fermata cadenzas), a short Allegro transition, and an extended Allegro maestoso in ABACD form. No. 4 is also in G and in two sections, Andante and [Allegro], with alternative d[♯]-sharps for f[♯]-sharps. No. 5, in C, consists of a Largo and an Allegro moderato. The introductory Largo of No. 6 is in C and the following Allegro section in F. Whether by Bellini or Brizzi, all the pieces are like miniature opera scenes.

Antonio Canti: *6 studi della gran velocità* (Milan: Lucca, publisher's number 19775), not extant.¹⁵⁴

Antonio Canti: *10 larghi per cornetto o flicorno* (Milan: Lucca, publisher's number 34291), not extant.¹⁵⁵

Antonio Canti: *12 esercizi op. 385. Appendice al metodo per cornetto o flicorno in si bemolle e per flicorno basso* (Milan: Lucca, publisher's number 34292), not extant.¹⁵⁶

Antonio Canti: *16 studi. Estratti dal metodo [per tromba a squillo e tromba a macchina]* (Milan: Lucca, publisher's number 19773), not extant.¹⁵⁷

Giuseppe Filippa: *10 studi progressivi e melodici per tromba in mi bemolle* (Milan: Lucca, n.d.), not examined.¹⁵⁸

Giuseppe Filippa: *12 studi progressivi e melodici per cornetto o flicorno si bemolle* (Milan: Lucca, n.d.), not examined.¹⁵⁹

Giuseppe Ghedini: *12 Studi per tromba a chiavi* (Milan: Giovanni Ricordi, publisher's number 43608, June 1842).¹⁶⁰

Pleasing, rhythmically and tonally varied etudes in keys close to C major (four in C, five in F, and one each in d, D, G, and B^b). One or two pages for each one (12 etudes on 19 pages). Keyed trumpet intended. Trumpet pitch unspecified, fully chromatic range: g-e[♯].

Pasquale Sessa: *12 Capricci per tromba a macchina* (Milano: Francesco Lucca, publisher's number 9924, c. 1855).¹⁶¹

On the cover the author is described as "Band Director of the 15th Infantry Regiment of the Savona Brigade of the Sardinian Armed Forces" ("Capo Musica nel 15.° Reggimento Fanteria Brigata Savona Nell'Armata Sarda"). The range of the trumpet, whose pitch is not specified, is from e to f[♯]. Valves, not keys, are intended. No. 6, marked *Vivacissimo*, would seem to call for triple-tonguing, since it contains sixteenth-note triplets either on one pitch or with the lower neighbor placed in the middle: the former are tongued, the latter slurred. The exacting etudes contain a theme and variations and the inevitable polacca.

Pasquale Sessa: *24 Studi progressivi per tromba a macchina, Lib. I-II* (Milan: F. Lucca, publisher's number 9921, -22, c. 1855).¹⁶²

The material contained in this method is a bit “drier” and more systematically organized than those of Sessa’s *12 Capricci*, which exist more as music *per se*. Each of the studies in the present volume is devoted to a particular aspect of technique, which is then methodically and rather uniformly run into the ground. No. 4 in Part One, *Allegro assai*, is a study on sixteenth-note triplets repeated on a single pitch. The composer makes the cryptic comment, “These exercises are to be executed with the *tad gadam* and with the three tongue strokes *ta ta ta*”.¹⁶³ Does he mean triple-tonguing or not? *Tad gadam* does not make much sense, but if we realize that in Italian, words end with vowels and not consonants, and modify the first syllable so as to pronounce it *tad(a)*, we have a perfect grouping for triple-tonguing. In this author’s opinion, the cryptic remark refers to two alternative possibilities, triple- and single-tonguing, respectively. The composer makes a similar remark prefacing No. 10 of Part One, marked *Velocissimo*, a triplet grouping always followed by four sixteenth notes; the tonguings would fit the note values if the composer’s syllables were rendered as above by *tad(a) gadam ta ta ta*. Part Two concludes with a theme and variations less schematic in content than the rest of the material in this collection.

Giuseppe Sianesi: *24 studi di perfezionamento progressivi per tromba dedicati a’ suoi allievi* (Milan: Lucca, n.d.), not examined.¹⁶⁴

E. A still unknown Bolognese trumpeter-composer, Lodovico Bortolotti (1811-1887)

We conclude our study with a last hint at still another tip of the iceberg of the Italian repertoire. One of the many oil portraits hanging in the rooms of the Bologna Conservatory library (see Figure 3)¹⁶⁵ depicts a white-haired gentleman seated beside a grand piano, holding a three-valved instrument designed for one-handed playing, not unlike the one in Cacciamani’s hands in Figure 2. The instrument’s large bell suggests it might even be a flugelhorn (*flicorno*). From its proportions and the length of its valve slides, it appears to be in B \flat with a whole-tone crook for A \flat . Lying on the grand piano music stand is a leather baton case. Propped on the piano’s music stand is an *Andantino*, the first two bars of which can easily be deciphered, and a piece of paper with biographical information. From it we learn that the gentleman’s name was Lodovico Bortolotti. The stations of his career were as follows, in the reading of that document:

Lodovico Bortolotti

son of Pietro, an inventor / from Acqua di Felsina, born / in Bologna in 1811, died
1887

1833 admitted to trumpet / study – Bologna

1834 admitted to the study of counterpoint

1834 enrolled as a band member, Bolog[n]a

1837 entered the large [wind] orchestra of Bo[logna]

1843 Maestro di Cappella at / S. Cecilia in Rome [see below]

1846 Sergeant-Director of the Band [“Concerto”] / of the 1st Swiss Regiment

- 1848 military campaign of Vicenza – discharged
1848 honorary member of the Acc[ademi]a Fila[monic]a of Ravenna
1850 Director of the Band of the Regiment of Light Cavalry / of Monferrato at Pinerolo
1869 pensioned off as Chief Trumpeter (“Trombettiere / Maggiore”) of the State of the Light Cavalry [Band] of Monferrato
1883 inscribed in the album of the / Royal Accademia Filar-/monica of Bologna¹⁶⁶



Figure 2a

Raniero Cacciamani (1818-85), oil portrait by Liguorini, from the Sala Barilla of the Parma Conservatory.
(Photo by Renato Meucci)



Figure 2b

Detail of Figure 1a, showing the valves of Cacciamani's instrument and the music behind him.
(Photo by Renato Meucci)

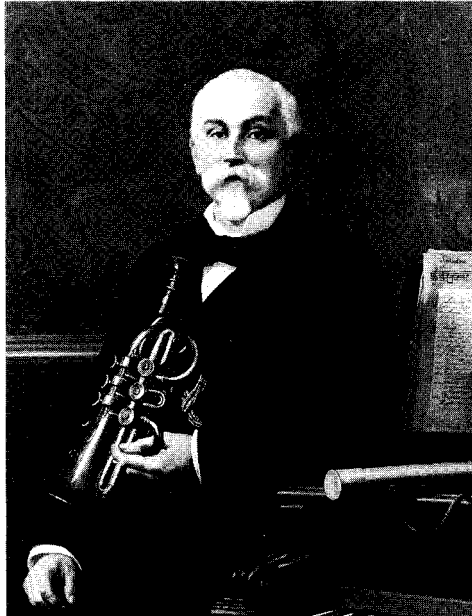


Figure 3

Lodovico Bortolotti (1811-87), oil painting in the Bologna Conservatory Library.

(Photo courtesy of Civico Museo Bibliografico Musicale, Bologna)

From the surviving catalogue of the members of the Congregation and Academy of S. Cecilia in Rome,¹⁶⁷ we learn that Bortolotti was accepted into the Academy on 19 March 1843 with the patent no. 3514. His title of “Maestro di Cappella a S. Cecilia in Roma” referred to above (1843) was conferred on him on the basis of a decree from 10 March 1835, allowing composers not resident in Rome to submit several of their compositions for examination by a panel of delegate-revisors of the Congregation and Academy empowered to grant such titles. In Bortolotti’s time, there were seventeen other such members *in absentia*.¹⁶⁸

At the moment, we are unaware of surviving compositions by Maestro Bortolotti. Future research will hopefully fill this lacuna. Let us hope he was a good composer!

APPENDIX A. FURTHER WORKS FOR EARLY TRUMPET (NATURAL, KEYED, OR VALVED)

Hofner (possibly Höfner, Josef): *Andante in F a Corno (F) et Klapentrompetto (C) solo, Violino I^{mo} et / II^{do}, Viola di Alto, Clarinetto I^{mo} et II^{do}, Corno I^{mo} et II^{do} (F) et / Violone. Authore Hofner, not examined.*¹⁶⁹

José de Juan Martínez (after 1800-after 1882), *Variaciones de Clarin*, for E♭ trumpet, not examined.¹⁷⁰

Agustín Millares (1826-1896): *Fantasia para la tromba* (1847). For low E♭ trumpet and orchestra. The autograph score exists in a private collection. Its form is that of a theme and variations, but it terminates with a waltz instead of a polacca. A modern edition is available.¹⁷¹

Johann Baptist Schiedermayer (1779-1840): *O deus ego amo te, Offertorium Basso Solo, Violino I^{mo}, II^{do}, III^{zio}, Clappentrompete Solo, / Corno I^{mo} et II^{do}, Organo Auth. Schiedermayr, not examined.*¹⁷²

Franz von Suppé (1819-1895): *Divertissement for obligat Trompet* (1874). For F trumpet and band, survives in a peripheral but important archive, that of the Royal Life Guards in Copenhagen, and available in a modern edition.¹⁷³ For once, it is not a matter of a theme and variations, but of a through-composed form, one section being repeated in a slightly modified manner.

APPENDIX B: WORKS FOR BRASS INSTRUMENTS PERFORMED IN THE
PRAGUE CONSERVATORY CONCERTS FROM 1811 TO THE END OF
KAIL'S TENURE (1867)¹⁷⁴

Composer, Title (Soloist[s]), Date of performance (day, month, year)

For horn ("Waldhorn" [= W], "Horn" [=H]):

Frédéric Duvernoy (1765-1838), *Concertino für W* (Josef Swrtczek), 19.03.1816

Ibid. (Johann Janatka), 22.02.1820

Matthieu Frédéric Blasius (1758-1829), *Doppelkonzert für zwei W* (Josef Kail, Johann Janatka), 14.03.1817

Frédéric Duvernoy, *Konzert für W* (Josef Czwrzczek [sic]), 13.02.1818

André-Frédéric Eler (1764-1821), *Adagio und Rondo für W* (Josef Kail), 27.01.1818

Friedrich Dionys Weber (1766-1842), *Quartett für 4 W* (Josef Zwrtczek, Josef Höfner, Josef Zelenka, Johann Janatka),¹⁷⁵ 19.03.1819

Ibid. (Johann Janatka, Josef Höfner, Thomas Klindera, Jacob Deutsch), 15.03.1822

Fischer, *Variationen für W* (Josef Höfner), 30.03.1821

Anon., *Adagio und Allegro für W* (Johann Janatka), 02.04.1822

Peter Josef von Lindpaintner (1791-1856), *Doppelkonzert für 2 W* (Franz Chott, Wenzel Noseck), 07.03.1823

Eberwein,¹⁷⁶ *Konzertante für Oboe, W und Fagott* (Josef Redlich, Franz Chott, Josef Köhler), 10.03.1824

F.D. Weber, *Variationen für W* (Franz Chott), 24.03.1824

Ibid. (Josef Lewy¹⁷⁷), 03.03.1839

P. J. von Lindpaintner, *Romanze und Rondo für 2 W* (Franz Chott, Wenzel Noseck), 11.03.1825

Ibid. (Ferdinand Burggraf, Franz Neukirchner), 05.03.1830

Conradin Kreutzer, *Variationen für 2 W über "God Save the King"* (Karl Srdinko, Johann Splichal),¹⁷⁸ 03.03.1826

Ibid. [title only as *Variationen für zwei W*](Anton Witek, Josef Pilat), 29.03.1835

P. J. von Lindpaintner, *Variationen für W* (Anton Panache), 09.03.1827

[Josef] Höfner, *Adagio und Polonaise für W* (Franz Neukirchner),¹⁷⁹ 13.03.1829

Leon de St. Lubin (1805-1850),¹⁸⁰ *Variationen für zwei W* (Josef Skaupi, Wenzel Permann), 06.04.1832

Ibid. (Prof. Kail, Prof. Janatka), 31.03.1833

Ibid. (Prof. Kail, Prof. Janatka), 12.04.1836

Ibid. (Adolf Jerlle, Josef Wihnalek), 24.03.1850

Pechatschek, *Potpourri für zwei W* (Franz Bahr, Josef Krtegius), 23.02.1834

Ludwig van Beethoven (1770-1827), *Septuor für Violine, Viola, Violoncello, Kontrabaß, Klarinette, Fagott und W* (no soloists indicated), 14.04.1839

Ibid. (horn: Janatka), ?11.01.1866

J[ohann] N. Janatka (1800-1881), *Variationen über "Au clair de la lune" für 2 W* (Wilhelm Gelinek, Josef Thiele), 20.02.1842

Wolfgang Amadeus Mozart (1756-1791), *8stimmige Partie für zwei Oboen, 2 Klarinetten, 2 H, 2 Fagotte* (horns: Heinrich Gottwald, Josef Thiele), 19.03.1843

Ibid.? Cited as *Oktett C-moll, 4 Sätze für Blasinstrumente*, with the same instrumentation as the preceding work (horns: Peter Capek, Adalbert Joy), 17.03.1867

Ferdinand Lachner [probably Franz L. (1803-1890)],¹⁸¹ *Divertimento für H* (Heinrich Gottwald), 24.04.1843

Conradin Kreutzer (1780-1849), *Variationen für Fagott und W* (Vinzenz Proksch, Johann Leidt),¹⁸² 08.03.1845

B[ernhard] Romberg (1767-1841), *Introduktion und Polonaise für 2 W* (Josef Künzl, Wenzel Perschl), 26.03.1848

J. Lewy, *Koncertino für W* (Wenzel Perschel), 03.03.1849

Robert Schumann (1810-1856), *Konzertstück für 4 W* (Adolf Jerle, Alois Zimmermann, Josef Holly, Josef Wihndlek), 04.04.1852

Joseph Xaver Elsner (1768-1854), *Variationen über ein Originalthema für W* (Wenzel Kubr), 09.04.1854

Heinrich Gottwald, *Introduktion und Rondo für W* (Wenzel Kubr), 01.04.1855

L. Saar, *Konzertstück für 2 W* (Fr. Grimm,¹⁸³ Franz Janatka), 02.03.1856

Ibid. (Fr. Hoznourek, Johann Eichler), 08.03.1863

W. Schubert, *Konzertstück für 4 W* (Ferdinand Willner, Gotthard Schindelar, Johann Pekarek, Josef Diessl), 02.04.1857

Smita, *Andante und Allegro vivo für 8 W* (Ferdinand Willner, Josef Maschner, Wenzel Messner, Franz Janatka, Gotthard Schindelar, Wenzel Matek, Johann Pekarek, Josef Diessl), 25.03.1858

Johann Wenzel Kalliwoda (1801-1866), *Divertissement für zwei W* (Alois Witowsky, Josef Nemansky), 18.03.1860

Wolfgang Amadeus Mozart, *Konzertante für Oboe, Klarinette, W, Fagott mit Orchesterbegleitung* (Friedrich Bauer, Georg Mayer, Josef Maschner, Josef Müller), 10.03.1861

C. Eisner, *Variationen über "Josef und seine Brüder"* (Fr. Hoznourek), 21.02.1864

Wolfgang Amadeus Mozart, *Divertimento D-dur Nr. 1 für 2 Violinen, Viola, Violoncello, Kontrabaß und 2 H* (no soloists indicated), 08.12.1867

For chromatic horn ("chromatisches Waldhorn" [= cW]) or keyed horn ("Klappenhorn" [= Kh]):

Friedrich Dionys Weber (1766-1842), *Variationen für das neu erfundene Kh* (Josef Kail), 05.03.1819

F. D. Weber, *Die Jagd: Quartett von 3 Sätzen für 4 cW* (Franz Fausek, Wenzel Permann, Josef Skaupy, Franz Towara), 11.03.1831

F. D. Weber, *Sextett für 6 cW (All[egr]o alla Marcia, Pastorale und Rondo)* (no soloists indicated), 15.03.1833

Ibid. (Josef Krtegius, Alois Taux, Anton Witek, Josef Pilat, Johann Lewy, Prof. Janatka), 1836

Ibid. (*Marsch, Adagio und Jagdstück*) (no soloists indicated), 12.03.1837

Léon de Saint-Lubin (1805-1850), *Variationen für zwei cW* (Josef Krtegius, Anton Witek), 12.02.1837

Ibid. (Franz Klima, Thomas Nowy), 08.03.1846

Peter Josef von Lindpaintner (1791-1856), *Konzertante für 2 cW* (Anton Witek, Josef Pilat), 01.04.1838

Ibid. (*Concertante*) (Anton Witek, Josef Pilat), 05.04.1840

Pechatschek, *Variationen und Rondo für zwei cW* (Johann Grimm, Josef Jakesch), 21.03.1841

F. C. Fuchs, *Konzertino für das cW* (Franz Klima), 24.03.1844

Jacques-François Gallay (1795-1864), *Variationen für das cW* (Johann Janatka), 21.03.1847

For trumpet ("Trompete" [= T] or chromatic trumpet ("chromatische Trompete" [=cT]):

Josef Kail (1795-1871), *Variationen für die neu erfundene cT* (Karl Chlum), 23.03.1827

Peter Josef von Lindpaintner (1791-1856), *Variationen für cT* (Karl Slauka), 27.03.1829

Johann Wenzel Kalliwoda (1801-1866), *Potpourri für 2 cT* (Wenzel Stastny, Josef Stepanek), 23.03.1832

[Josef Höfner?], *Polonaise für cT* (Josef Stepanek),¹⁸⁴ 26.03.1836

Conradin Kreutzer (1780-1849), *Divertimento für cT* (Josef Sawerthal), 26.02.1837

J. W. Kalliwoda, *Potpourri für zwei cT* (Johann Pawlis, Franz Barsch), 15.03.1840

Wenzel Smita (1822-1908), *Konzertante für T und Posaune* (Stefan Molnar, Josef Hrabánek), 04.03.1855

W. Smita, *Konzertino für T* (Franz Rehorowsky), 17.02.1856

Johann Sebastian Bach (1685-1750), *Orchestersuite* [No. 3] (no performers indicated), 17.03.1867

For trombone (“Posaune” [= P]):

Conradin Kreutzer (1780-1849), *Concertante für Alt-P und Fagott* (Wenzel Stastny, Johann Smutny),¹⁸⁵ 01.03.1833

Friedrich Dionys Weber (1766-1842), *Sextett für 6 P* (Josef Konicek, Johann Pawlis, Anton Glöckner, Valentin Wanniek, Franz Barsch, Wenzel Smita), 17.02.1839

Wenzel Smita (1822-1908), *Divertissement für P* (Albin Howorka), 16.03.1851

Ibid. (Josef Hrabánek), 12.03.1854

W. Smita, *Konzertante für T und P* (Stefan Molnar, Josef Hrabánek), 04.03.1855

APPENDIX C: EARLY WORKS FOR CHROMATIC BRASS INSTRUMENTS SURVIVING IN THE PRAGUE ARCHIVES AND POSSIBLE PERFORMANCE DATES

(CS-Pnm = Museum of Czech Music in the Prague National Museum;
CS-Pk = Prague, Conservatory Library)

Conradin Kreutzer (1780-1849), *Variationen (über “God Save the King”) für 2 Trompeten*, CS-Pnm, II.D.145 (Nro. 31), presumably the same work that was performed on two horns on 03.03.1826

Josef Kail (1795-1871), *Variationen für die neu erfundene chromatische Trompete*, CS-Pk, H 4953: 23.03.1827

Ferdinand Dionys Weber (1766-1842), *Trois quatuors pour quatre Cors chromatiques composés à l’usage des Elèves du Conservatoire de Prague par Frederic [sic] Denis Weber[,] Directeur du Conservatoire* (Prague, Marco Berra, s. d., publisher’s number M. B. 500),¹⁸⁶ CS-Pk, 3 D 2754/1-4: 11.03.1831

Johann Wenzel Kalliwoda (Jan Krtitel Václav Kalivoda, 1801-1866), *Potpourri für 2 Ventill Trompeten mit ganzem Orchester*, CS-Pnm, II.D.143 (Nro. 27): 23.03.1832

Jos[ef] Höfner, *Polo[naise] für die Trompete*, CS-Pnm, II.D.142, perhaps the same work as

the anonymous *Polonaise für chromatische Trompete*, 26.03.1836

Conradin Kreutzer, *Variationen für eine Ventill Trompete mit Begleitung des Orchesters*, CS-Pnm, II.D.144: presumably on 26.02.1837 (as “Divertimento für chromatische Trompete”)

Peter Josef von Lindpaintner, *Romanze et Rondo für das Flügelhorn in B*, CS-Pnm, II.D.146: performance date unknown (but presumably after 1853)

C. Grimm, *Potpourri für Trompete o[der] Posaune o[der] Flügelhorn mit Piano Forte Begleitung, eingerichtet von Josef Kail*, CS-Pnm, II.E.17 (Nro. 11): performance date unknown

Ferdinand Dionys Weber, *Variationen für die Trompete in F*, CS-Pnm, II.E.42 (Nro. 38): performance date unknown

Josef Kail, *Cavatina von Ricci, Tadolini-Walzer (für Trompete/Posaune/Flügelhorn und Klavier)*, CS-Pk, H 4953, No. 2: performance date unknown

_____, *Romanze von Mozart (für Trompete/Posaune/Flügelhorn und Klavier)*, CS-Pk, H 4953, No. 3: performance date unknown

_____, *Terzetten für Flügelhorn, Trompete und Posaune eingerichtet von Jos[ef] Kail*,¹⁸⁷ CS-Pnm, II.D.179: 1852 or afterwards

_____, *Trompeten-Schule / Flügelhorn-Schule von Jos. Kail:*

Flügelhorn-Schule I, II, IV = CS-Pk, H 1565

Trompeten-Schule II, IV + Supplement = CS-Pk, H 1564

Trompeten-Schule III = CS-Pnm, II.A.79

_____, *Duette* = CS-Pk, H 1563

_____, *100 Quartette* = CS-Pk, H 1562

_____, *Übungen für das Flügelhorn (Cornet à Pistons), and Supplement*, manuscript copies made by Philipp Bláha (1853), CS-Pnm, II.A.78

_____, *Flügelhornschule*, manuscript copy made by Eduard Bláha (1860), CS-Pnm II.A.76

APPENDIX D: THE SOLO TRUMPET PART OF KREUTZER'S VARIATIONS
IN G (IN THE READING OF SOURCE B, NOTING THE DIFFERENCES
FROM SOURCE A)

1. The solo trumpet part

THEMA
Andante con moto

Source A

THEMA
Andante con moto

Source B

7

A

B

15

A

B

(attacca)

(attacca)

Source A

12

19

(attacca)

Variation 1

Source A

Source B

A

B

A

B

Variation 2

Source A

Source B

A

B

A

B

A

B

The musical score is presented in a standard staff format. It begins with 'Variation 1' and is divided into two parts: 'Source A' and 'Source B'. Each source part is further divided into two staves, labeled 'A' and 'B'. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music features a series of eighth-note patterns, often grouped in threes (trios) and marked with a '3' above the notes. Dynamic markings such as *p* (piano), *f* (forte), *fo* (fortissimo), and *ff* (fortississimo) are used throughout. There are also articulation markings like 'attacca' and performance instructions such as '6' and '8' at the end of phrases. A circled '3' appears above a note in the first system of Variation 2. A circled 'D' and a circled 'E' are placed above notes in the later systems. The score concludes with a double bar line and a final 'attacca' marking.

Variation 3 / Polacca

Source A

Source B

Polonaise

A

B

19

27

34

43

50

(F) (G)

(H)

(K) (5)

(L) (6) (7)

Musical score for Variation 3 / Polacca, featuring two staves (Source A and Source B) with various musical notations including treble clefs, key signatures, time signatures, and dynamic markings. The score includes measures 1 through 50, with specific measures highlighted by circled letters (F, G, H, K, L) and circled numbers (4, 5, 6, 7).

The image shows a musical score for two parts, A and B, across two systems. The first system is marked with a circled 'M' and the instruction 'stringendo il tempo'. Part A begins with a dynamic of *ff*, followed by *pp*, and ends with *f*. Part B begins with a dynamic of *p* and ends with *f*. The second system is marked with a circled 'N'. Part A begins with a dynamic of *f* and ends with *f*. Part B begins with a dynamic of *sfz* and ends with *ff*. The score includes various musical notations such as notes, rests, and slurs.

2. The alternative Introduction (source B)

Andante cantabile

Trumpet (concert pitch)

Tutti

Str. & Fag.

Tutti

Piano reduction

f *p* *f*

5

mf

Fag.

10

Solo

[*mf*]

Str.

[*p*]

15

Musical score for measures 15-19. The top staff is a single melodic line. The middle and bottom staves are a grand staff with piano accompaniment. Measure 17 includes a woodwind entry for Flute (Fl) and Oboe (Ob).

20

Musical score for measures 20-24. The top staff is a single melodic line. The middle and bottom staves are a grand staff with piano accompaniment. Measure 22 includes a woodwind entry for Flute (Fl).

25

Musical score for measures 25-29. The top staff is a single melodic line. The middle and bottom staves are a grand staff with piano accompaniment. Measure 28 includes a woodwind entry for Flute (Fl).

30

Ob. Str.

35 *dolce*

p *cresc.* *cresc.*

p *cresc.* *cresc.* *ff*

Vc.

40

ff

ritar[d.]

3. The interpolated Variation 3 (source B)

Trumpet

Piano Reduction

f *Tutti* *Str* *Tutti*

p *f* *f* *f*

5

f *Str* *(+ww)* *ww*

p *f*

9

f *Str*

p *f*

13

Musical score for measures 13-16. The top staff is a single melodic line with dynamics *f* and *f*. The middle staff is a piano accompaniment with dynamics *f* and *p*, including markings for woodwinds (*ww*) and strings (*Str*). The bottom staff is a bass line with dynamics *f* and *p*. The key signature has one sharp (F#).

17

Musical score for measures 17-19. The top staff features a melodic line with first and second endings. The middle staff is a piano accompaniment with dynamics *f* and *f*, including a *tutti* marking. The bottom staff is a bass line with dynamics *f* and *p*. The key signature has one sharp (F#).

20

Musical score for measures 20-23. The top staff is a single melodic line. The middle staff is a piano accompaniment with dynamics *p* and *f*, including markings for Flute II (*Fl Vn. II*), Violin II and Viola (*Vn. II, Va.*), and Horns (*Corni*). The bottom staff is a bass line with dynamics *p* and *f*. The key signature has one sharp (F#).

24

Musical score for measures 24-27. The score is in G major (one sharp) and 2/4 time. It features a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with active music. The bass line starts with a quarter note G, followed by eighth notes A, B, C, D, E, F, G. The treble line has a quarter rest, followed by quarter notes G, A, B, C, D, E, F, G. There are various accidentals and phrasing slurs throughout the passage.

28

Musical score for measures 28-29. The score is in G major (one sharp) and 2/4 time. It features a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with active music. The bass line starts with a quarter note G, followed by quarter notes A, B, C, D, E, F, G. The treble line has a quarter rest, followed by quarter notes G, A, B, C, D, E, F, G. There are various accidentals and phrasing slurs throughout the passage.

pp

4. Variant readings in Sources A and B (in the reading of B)

1. Thema, 15-16

2. Var. 1, 18 (2nd ending only)

3. Var. 2 end of 3

4. Polacca, 23

5. 46 (Orig. vers. erased & this reading substituted)

6. 53 (beginning)

7. 54

8. 55

APPENDIX E: THEMATIC INDEX OF THE PRAGUE WORKS, AS WELL AS
THOSE OF CACCIAMANI AND ZANICHELLI

(Note: Items 1-12 of this Appendix are keyed to the compositions discussed in Section
V.C. of this article)

1. (Josef Kail), *Variationen für Trompete in F*

Andante Maestoso

Pf. *f* Solo 8 29 bars

Thema
Tempo di marcia 24 bars

Var. 1 24 bars

24 bars

Var. 3 [Mel. in piano r.h.] 29 bars

Adagio 27 bars

27 bars

Polo[naise] 58 bars

2. Peter Josef von Lindpaintner, *Romanze et Rondo*

1 *ff* Fig. V.I. *p* 6 Solo *con espres.* 47

1 Fig. *p* V.I. *pp* 5 12 Fig. *mf*

53 (V.I. 8va) *f* 59 Fig. *f* 69 *dol.* *p* 78

104 V.I. *mf* 112 Fig. *p* 122 12 Cantabile *p* 132

140 Fig. *mf* 177 V.I. *f* 188

200 Fig. *p* 211 *risoluto* *mf* 218 Fig. *mf* 228

253 Fig. *mf* 264

284 Fig. *p* 300 *più mosso* *f* 314

3. J.W. Kalliwoda, *Potpouri für 2 Ventill Trompeten mit ganzem Orchester*

Musical score for the first system of the Potpourri. It features three staves: V. I. (Trumpet I), Ob. I (Oboe I), and Solo (Soloist). The V. I. staff includes markings for first and second endings (1st, 2nd), a triplet (3), and a solo section (Solo). The Solo staff has a first ending (1st) and a second ending (2nd). The Oboe I staff has a first ending (1st). The system concludes with a double bar line.

Musical score for the *Allegro* section. It features two staves: V. II (Trumpet II) and V. I (Trumpet I). The V. I staff includes a dynamic marking of *p* and a bar count of 17 bars.

Musical score for the *Thema* section, marked *più lento*. It features two staves: V. I (Trumpet I) and V. II (Trumpet II). The V. I staff includes a dynamic marking of *p* and a bar count of 24 bars (16 + 8).

Musical score for *Var. I*. It features two staves: V. I (Trumpet I) and V. II (Trumpet II). The V. I staff includes dynamic markings of *f* and *p*, and a bar count of 24 bars (16 + 8).

Musical score for *Var. II*. It features two staves: V. I (Trumpet I) and V. II (Trumpet II). The V. I staff includes a bar count of 16 bars.

Musical score for *Var. III*. It features two staves: V. I (Trumpet I) and V. II (Trumpet II). The V. I staff includes a bar count of 24 bars (16 + 8).

Musical score for *Var. IV*, marked *più mosso*. It features two staves: V. I (Trumpet I) and V. II (Trumpet II). The V. I staff includes a bar count of 25 bars (16 + 9).

Musical score for the *Adagio* section. It features two staves: V. I (Trumpet I) and V. II (Trumpet II). The V. I staff includes a dynamic marking of *p* and a bar count of 30 bars.

Musical score for the *Polacca* section, marked *Allegretto*. It features two staves: V. I (Trumpet I) and V. II (Trumpet II). The V. I staff includes a bar count of 80 bars.

4a. Conradin Kreutzer, *Variationen für 2 Trompeten* (on "God Save the King")

Grave
VI
p *f* 15 bars

Thema più mosso
[Tr. sole] *p* 28 bars

Var. 1
VI *f* *tr* [Soli] *p* 20 bars

Var. 2
un poco più mosso 22 bars

Var. 3
Maestoso *ff* *pp* 35 bars

Var. 4 *più mosso* 23 bars

Var. 5
Lento *p* 21 *più mosso* VI 27 bars

Var. 6 *f* 51 bars

4b. Conradin Kreutzer, *Variations Concertante(s) pour le Tromba et Trombone (con) Pianoforte*

Adegio

34

34 bars

Allegretto

9

42 bars
(32+10)

Var. 1

Tr.

20 bars
(16+4)

2nd version above, in pencil:

Var. 2

Pos.

21 bars
(18+5)

This is the version found in the individual part.

Var. 3

più mosso

23 bars
(19+4)

Var. 4

Adegio

25 bars

Var. 5
Allegro Vivace

Upper notes (in pencil in the score) are the ones found in the individual part.

Var. 6
Rondo Allegro

5. Josef Höfner, *Polo(naise) für die Trompete.*

Polonäs
poco adagio
VI

Polacca

6. Conradin Kreutzer, *Variationen für eine Ventill Trompete mit Begleitung des Orchesters.*

source B:

Andante Cantabile

VI Solo 14 45 45 bars

Andante con moto

[solo] p 24 bars (16+8)

Var. 1

f 24 bars (16+8)

Var. 2

f 26 bars (18+8)

Var. 3

29 bars (18+11)

Polonaise

80 bars

Variant Introduction in source A (*Variationen in G für die chromatische Trompete*):

Andante maestoso

VI

[solo] 6

f

24 bars

End of movement, variants between sources A and B

34

Source B:

Source A:

VI

7. F.D. Weber, *Variationen für die Trompete in F*

Largo

VI

f

Solo

VI

Solo

28

f

a piacere

29 bars

Thema

Larghetto

24 bars
(16+8)

Var. 1

24 bars
(16+the same 8)

Var. 2

piu mosso

3 3 3 3 3 3 3 3

24 bars
(16+the same 8)

Var. 3

sempre legato24 bars
(16+the same 8)

30 bars

Var. 4

Tempo di Polacca

79 bars

8. Josef Kail, arr., *Cavatina von Ricci (sic)-Tadolini Walzer zur Oper der Liebestrank* (see main text).

Andante cantabile

37 bars

*Allegro brillante*

170 bars

9. W.A. Mozart, *Romanze für die Trompete*, arr. Josef Kail (see main text).

Andante cantabile

[Solo]

89 bars
(bars 69-77 cut)

Pf.

orig corrected to

10. C. Grimm, *Potpouri*, arr. Josef Kail (full title: *Potpouri v(on) c. Grimm für Trompete v Posaune v Flügelhorn mit Piano Forte Begleitung eingerichtet von Josef Kail*)

Adagio

Pf.

5 [Solo] [mf] 24 bars

Thema
Andante

24 bars
(16+8)

Var[iation]

f

24 bars
(16+8)

Polo[naise]

(42 bars...)
(32+10), then:

43 *dol.*

8 bars + 8
(scratched out but legible then:

56

=total of 92 bars

Andante

22 bars

25 bars

11. Music lost. See main text.

12. Music lost. See main text.

13. Franz Lachner (1803-90), Nonett (two trumpets, four horns, three trombones)

Co[mo] I

p

3o
Cl[arino] I

p

121 bars

14. Adolphe Fischel, *Variations sur un thème hongrois pour trompette principale avec accompagnement d'orchestre*

Andante
 V[ln] |
ff *f* *Solo*
 18
 45 bars

Tema
 34 bars
 (16+8)

Var. 1
 34 bars
 (16+8)

Var. 2
 32 bars
 (16+16)

Andante con moto
 28 bars
 (16 + 12)

Allegro vivace
 16 bars

Coda
 22 bars

15. Raniero Cacciamani and A. Baur, *Souvenir dall'opera I Lombardi di Verdi: Capriccio per tromba e pianoforte concertanti*

Moderato
Pf. Trpt.

11 *Lento*
dolce

Pf. *Adagio molto* Trpt.

46 bars

Poco più mosso
Pf. Trpt.

17 *animato*

37 bars

Allegro
Pf.

18 bars

Andante Trpt.

18

35 36

Cadenza del Pf.
[written out]

Trombe cadenza
a piacere
[not written out]

38 bars

Finale

47 bars

16. Raniero Cacciamani, *Duetto "Tu pur lo ai, che giudice" nell'opera I Due Foscari di Verdi*

Allegro con 8va ... 5 Trpt. 1,2 7 bars

1 *Andante* Trpt. 1 (cadenza) 5

16 Trpt. 2 20 Trpt. 1 Trpt. 2

31 7 45 bars

Allegro 7 19 bars

1 *Meno mosso* 7 16 bars

Allegro vivo *f* 41 bars

1 *Allegro moderato*

19 *Più mosso* 7 7 7 7 57 bars

Detailed description of the musical score: The score is arranged in systems. The first system is marked 'Allegro' and 'con 8va ...', featuring two trumpet parts (Trpt. 1,2) with a 5-measure rest for Trpt. 1,2 and a 7-bar measure count. The second system is marked 'Andante' and includes a 'cadenza' section for Trpt. 1, with a 5-measure rest. The third system starts at bar 16 and features Trpt. 2 and Trpt. 1, with a 20-measure rest for Trpt. 2. The fourth system starts at bar 31 and includes a 7-measure rest. The fifth system is marked 'Allegro' and includes a 7-measure rest, with a total of 45 bars. The sixth system is marked 'Allegro' and includes a 7-measure rest, with a total of 19 bars. The seventh system is marked 'Meno mosso' and includes a 7-measure rest, with a total of 16 bars. The eighth system is marked 'Allegro vivo' and 'f', with a total of 41 bars. The ninth system is marked 'Allegro moderato' and starts at bar 1. The tenth system is marked 'Più mosso' and starts at bar 19, with a 7-measure rest and a total of 57 bars.

17. Raniero Cacciamani, *Luisa Miller di Verdi, Pezzo per tromba con
accompagnamento di pianoforte*

Andante maestoso
Pf. 6 6 6 6 Trpt. 28 bars

Allegro 8^{ma}
Pf. 12 bars

Allegro moderato
Trpt.

25 *Più mosso*
Pf. 27 Trpt. 3

Pf. 32 Trpt. 63 bars

18. Raniero Cacciamani, *Fantasia per tromba con
accompagnamento di pianoforte sopra motivi dell'opera La
Sonnambula di Bellini*

Andante maestoso
Pf. 3 3 3 3 32 bars

5 Trpt. 32 bars

Allegro
Pf. 11 bars

Allegro mosso [Pf.] / *Moderato* [Trpt.]
Trpt.

42 *Code* [sic] 53 bars

19. Raniero Cacciamani, *I Due foscari di Verdi: Pezzo per tromba
accompagnato di pianoforte*

Allegro
Pf.

22 bars

Andante sostenuto
Trpt.

34 bars

Allegro
Pf.

25 bars
(trpt. in 14-17)

Tema
Trpt.

42 bars
(18=24+15)

(The repeat in the B section, i.e. bars 4-16,
written out in full)

Var. 1

39 bars
(18=24+15)

Tempo di Vaiser
Var. 2

Code
33

Trp. 42

82 bars

20. Raniero Cacciamani, *Bellini e Verdi(,) Puritani e Masnadieri: Pot-pourri per Tromba con accompagnamento di pianoforte*

Deciso
Pf.

7 *Largo*

Solo 12

43 bars
(6+37)

Allegretto
Pf.

Allegro brillante
Pf.

17

18 *pp*

Allegro crescendo
Pf.

41 *1° tempo*

49

Coda
 73 Trpt.

82 bars

21. Raniero Cacciamani, *Fantasia per tromba con accomp.^o di pianoforte sull'opera Lucrezia Borgia di Donizetti*

Pf.
p 9 Trpt. 14

a piacere
16 16 bars (8+8)

Andantino
p 11 bars
(cadenzas in bars 10 and 11)

Largo
32 bars

Allegro
Pf. 17 bars

Allegro moderato
Trpt.

Piu mosso

45 *Meno mosso*

57 *Piu mosso*

78 110 bars

22. Raniero Cacciamani, *Capriccio per tromba con accompagnamento di pianoforte*

*Allegro risoluto**Andante sostenuto*

Pr. *ff* *p* Trpt.

10 26

29 31 Pr. 41 bars (8+30+11)

Tema
Moderato

24 bars (16+8)

Var. 1

24 bars (16+8)

Var. 2

16 bars

Coda
Meno mosso

Pr. 5 Trpt. [3]

Piu mosso

8 38 bars

23. Domizio Zanichelli, *Reminiscenze dell'opera Rigoletto di Verdi per tromba con accompagnamento di pianoforte*

Allegro agitato
Pf. *f* *Trpt.* 7 bars

Cantabile

Allegro
Pf. *f* 40 bars
 (28+12)

Var. 1

Meno
Pf. *f* 25 bars
 (16+9)

Andante
Pf. *Trpt.* [3]

10 *Piu mosso* *cadenza*

27 *Allegro*
Pf. *f* 39 bars
 (28+13)

Var. 2

Trpt.

28 bars
(16+12)

Finale

Allegro

39 bars
(24+15)

24. Domizio Zanichelli, *Pot-pourri sull'opera Il Trovatore di Verdi per tromba con accompagnamento di pianoforte*

Allegro vivace

Pf.

Trpt.

15

Cadenza

Andante sostenuto

Pf.

Trpt.

16

Più mosso

Allegro vivace

Trpt.

Pf.

30

(cad.) 38

50 bars

Andante assai mosso

Pf.

Trpt.

p

(cad.)

42 bars
(38+4)

Var. 1

25 bars
(16+9)

Andante

9 bars

Var. 2

Più allegro

Pf.

17 bars
(6+11)

Trpt.

Più mosso
(Pf.)Mosso assai
(Trpt.)

29 bars

25. Domizio Zanichelli, *Scherzo per tromba con accompagnamento di pianoforte*

Marziale
Pf.
f
stentato
Andante
pp

12 *Trpt. [in D]* (cad.)

Allegro
Pf.
 49 bars

Allegro moderato
Trpt. [in E]
 [3] [3]

21 *Poco più*
Pf.
pp
 1° tempo
Trpt. 3 29
 Poco meno
 - 1° Tempo

48 *Poco più*
Pf.
pp
 58 bars

Andante
Trpt. [in D]
Pf.
 24 bars

Poco più

Var. 1
Pf.
f
 27 bars

Allegro
 36 bars

26. Domizio Zanichelli, *Pot-pourri per tromba con accompagnamento di pianoforte*

Maestoso

Andante
8 Trpt

11

17 *Poco più*

28

30

31 *Pf.*

33 *Maestoso*

40 bars

Var. 1

Pf.

17

25 bars (16+9)

Moderato

36 bars (23+10)

Var. 2

Allegro vivace

33 *Piu mosso*

47 bars

27. Domizio Zanichelli, *Capriccio*

Allegro
ff 8^{va} *tr* 11 bars

Tema 8+16+8 bars

Var. 1 8+16+8 bars

Andante 8+16+15 bars

Var. 2 8+16+7 bars

Mosso assai 16+14 bars

28. Domizio Zanichelli, *Concerto per tromba con accompagnamento di pianoforte*

Allegro

p

14 *Trpt.*

15 *Andante*

19 *Poco più*

24

30 *rall.*

31 *Piu mosso*

(cad.) 39 *Pf.*

45 bars (38+7)

Tema

Trpt.

24 bars
(17+7)

Var. 1

26 bars
(17+9)

Andante mosso

23 bars
(17+6)

Var. 2

17 *ff*

25 *Allegro assai*

37 bars
(16+8+13)

29. (Domizio Zanichelli,) 1.^o Concerto

Adegio



Tema



Var. 1a



Andante



Var. 2a



Moderato



Coda
Mosso assai



30. (Domizio Zanichelli,) 2.^o Concerto

Preludio

a piacere

1 bar

a tempo

Tema

Andante

1+8+16

Var. 1a

8+8 bars

Andante

8+16 bars

Var. 2a

8+8 bars

Adagio

19+5 bars
(2 cad., last 5 bars in F major)

Finale

Allegro vivace

20+26 bars
(26 bars in Bb major)

Edward H. Tarr has taught Baroque trumpet (and cornetto) at the Schola Cantorum Basiliensis since 1972 and trumpet at the Basel Conservatory since 1974. He has served as Director of the Bad Säckingen Trumpet Museum since 1985. He studied trumpet with Roger Voisin and Adolph Herseth, and musicology with Leo Schrade (University of Basel) and H.J. Marx (University of Hamburg), completing his PhD under the latter in 1986.

His publications include numerous articles (including sixty-nine for The New Grove), translations of historical methods, and editions of music. His article on "The Romantic Trumpet" not only demonstrates his interest in a new field after years of work on Baroque music, but also is a direct result of his tours, during which he combines concertizing with research. The present article would not have been possible without visits to Prague, Moscow, and Milan.

NOTES

Library sigla:

- A-Wgm = Vienna, Library of the Gesellschaft der Musikfreunde
- A-Wn = Vienna, Österreichische Nationalbibliothek, Musikabteilung
- CS-Pk = Prague, Conservatory Library
- CS-Pnm = Prague, Museum of Czech Music of the National Museum
- D-Mbs = Munich, Bayerische Staatsbibliothek, Musiksammlung
- E-Mc = Madrid, Conservatorio Superior de Música
- I-Fc = Florence, Biblioteca del Conservatorio di Musica "L. Cherubini"
- I-Ls = Lucca, Biblioteca del Seminario Arcivescovile
- I-Mc = Milan, Biblioteca del Conservatorio "G. Verdi"
- I-Nc = Naples, Biblioteca del Conservatorio di Musica S. Pietro a Maiella
- I-PAc = Parma, Sezione Musicale della Biblioteca Palatina presso il Conservatorio "Arrigo Boito"
- I-Rsc = Rome, Biblioteca di Musica Santa Cecilia (Conservatorio)

1. Bohuslav Čížek, "Josef Kail (1795-1871), Forgotten Brass Instrument Innovator," *Brass Bulletin* 73 (1991): 64-75; and 74 (1991): 24-29 (hereafter cited as Čížek 73 and Čížek 74) (see also Part I of this study, *Historic Brass Society Journal* 5 [1993]: 213-61, n. 162). We follow Čížek's version unless other sources are quoted. It is hoped that his and the present study on Kail will serve to place this undeservedly forgotten figure once again in the mainstream of brass instrument history. For more on Kail's life and career, see *ibid.* Christian Ahrens (*Eine Erfindung und ihre Folgen: Blechblasinstrumente mit Ventilen* [Kassel et al., 1986]; hereafter cited as Ahrens) is to be credited as being one of the first to call attention to the progressive role played by the Prague Conservatory, but he was unaware of Čížek's work and consequently did not always get his facts straight: he thinks [p. 115] that the study of the valved horn at the Prague Conservatory was possible by 1828 (*Allgemeine musikalische Zeitung* 1832, col. 283) and of the valved trumpet by 1829 (*AMZ* 1829, col. 604), and quotes Horace Fitzpatrick (*The Horn and Horn-Playing* [London, 1970], p. 216), who reported (without giving his

source) that Joseph [*sic*] Kail had been engaged as professor of valved horn [*sic*] already in 1825 [*sic*]. Herbert Heyde (*Das Ventilblasinstrument* [Leipzig, 1987], p. 71) was the first to evaluate correctly the importance of Kail and his Conservatory; he had an earlier version of Čížek's paper (in Czech) to work from. In my own book, *The Trumpet* (London and Portland, OR, 1988, p. 160), I unfortunately followed the wrong secondary sources, confusing Kail with one Anton Khayl (1787-1834). *Mea culpa!* Or to quote the late Joe E. Brown: "Nobody's perfect."

2. Johann Branberger, *Das Konservatorium für Musik in Prag* (Prague, 1911), p. 274 (hereafter cited as Branberger). While still a student, he performed on 14 March 1817 a *Doppelkonzert für 2 Waldhörner* by Blasius, presumably Frédéric B. (1758-1829), who taught at the Paris Conservatory and wrote much music for winds; the second horn soloist was Jan Janatka, who was later to become horn professor (see Appendix A)(*ibid.*, p. 273).
3. Original title: *Variationen für das neu erfundene Klappenhorn*. This work, which must have been for keyed and not valved horn, has unfortunately not survived.
4. Branberger, p. 274.
5. *Ibid.*, p. 50. Modern authors not having access to this valuable book are confused about the date of Kail's return to Prague from Vienna. Director Weber had introduced valved brass instruments in 1825. Franz Weiss, who had taught the natural trumpet at the Conservatory since its founding in 1811, was fired, since he was not conversant with "the chromatic or lever trumpets ("chromatischen oder Hebel-Trompeten"). An opponent of the valve, Weiss opened his own private school for the slide trombone, but found no pupils (Branberger, 50).
6. Zaluzan was replaced in 1833 by Johann Janatka; see *ibid.*, p. 56, and the excursion on Janatka below.
7. Heyde, *Ventilblasinstrument*, p. 96. This invention was still mentioned and attributed to Kail in 1874 in a price list by Rott's son and successor.
8. See Čížek 73: 71 (horn and trumpet), 73, 75 (trombones, with details of the valve sections); ill. of the trumpet and horn are also to be found in Heyde, *Ventilblasinstrument*, p. 262 (ill. 3a, b). The trombones were made before 1843; see Čížek 73: 74.
9. "An inevitable necessity of the present day" ("ein unabweichliches Bedürfnis der Jetztzeit"), in the words of Johann Friedrich (Jan Bedrich) Kittl (1806-1868), who had succeeded F.D. Weber in 1843 as Conservatory director. See Branberger, pp. 79-80; Čížek 74: 25 (where the quote is mistakenly given as "unabwendbare Notwendigkeit der Gegenwart" and p. 59 is cited). Among the first four flugelhorn students was Philipp Bláha, who studied with Kail between 1852 and 1858, succeeding his teacher on 1 November 1867 as professor of trumpet and flugelhorn.
10. Čížek 74: 26-28. They were his former pupils Philip Bláha, who went on to become the director of the municipal infantry band, and Wenzel Smita, his trombone pupil from 1834 to 1840 and a prolific composer of works for trombone, brass ensembles, and bands. For more information on Smita, see Section F.b. in the main text.

11. Besides Bláha and Smita, Josef Sawerthal (1819-93) should be mentioned. He came from Polepp (Leitmeritzer Kreis), studied trumpet and trombone from 1831 to 1837, and gave a concert at the Conservatory on 26 February 1837 (playing Conradin Kreutzer's *Divertimento für chromatische Trompete*, see main text above). He became director of the Austrian Navy Band, performing Wagner's *Rienzi* Overture in the presence of the composer on 23 October 1858 with a group of nearly 100 musicians, and was later director of the Imperial Mexican Army Band. (See *New Grove*, s.v. "Zavrtal," by John Clapham; and Eugene Brixel, "Richard Wagners Beziehung zur Militärmusik", in Wolfgang Suppan, ed., *Bläserklang und Blasinstrumente im Schaffen Richard Wagners. Kongreßbericht Seggau/Österreich 1983* [Tutzing, 1985], *Alta Musica*, bd. 8, pp. 177-187; here 182, 185.)

12. Branberger, p. 53. Director Weber intended that his professors serve as models, and gave them methods for violoncello, clarinet, oboe, and horn; he sent to Leipzig for a bassoon method but noted that "none had yet appeared" for double bass or trumpet. The Conservatory archives show that in the early period, only two brass methods were in the library: the above-mentioned one by Eugène Roy (1824) for natural and keyed trumpet, and a Czech translation by Zaluzan of the natural horn method by the Paris professor Duvernoy (1803). It is strange that Nemetz' trumpet method (1828), mentioning as it does Riedl's three-valved trumpet, is not in the Prague Conservatory Library.

13. There is also a method for flugelhorn (*Flügelhorn-Schule*), a simple transposition to B \flat of the F trumpet method, presumably made in or shortly after 1852. Both are incomplete, but together they yield the whole. Portions are in CS-Pk (H. 1564, 1565), and another portion is in CS-Pnm (II.A.79). Particular thanks are due to Dr. Bohuslav Čížek, Director of the Collection of Musical Instruments of the Museum of Czech Music for facilitating my study of this and other literature on the spot in the summer of 1992, under difficult circumstances (since the Conservatory library is housed in provisory quarters and its contents not even accessible, and the building in which the Collection of Musical Instruments and the Museum of Czech Music formerly were housed has been reclaimed by its previous owners, the Maltese Knights), and for sending me photocopies of Kail's music. Many thanks, too, to Dr. Markéta Kabelková, Assistant Director of the Museum of Czech Music, for other help graciously offered.

14. CS-Pk, H 1565; original title: *Flügelhorn=Schule / eingerichtet von / Jos. Kail / Professor am Conservatorium / der Musik / zu / Prag. / I. Theil*. Part I of the trumpet method has not survived.

15. This word is not capitalized in the source.

16. CS-Pk, H 1564; original title: *Supplement / zum ersten Theile / der / Trompeten=Schule / eingerichtet von / Jos: Kail / Professor am Conservatorium / der Musik / zu / Prag*. "Prag" is written a second time underneath, in Gothic script. In the lower right-hand corner, "N[o.] 44" is written in pencil.

17. Nos. 5-8, 11-14, 19-29, 31-34, 38-40, and 51-52 are in E \flat , and nos. 1-4, 9-10, 15-18, 30, 36-37, 43, 48-50, 60-62 are in F; the pitch of nos. 35, 41-42, 44-47, 53-59, and 63-64 is not indicated.

18. Identified only as "Moderato v: Handel."

19. *Die Tochter des Regiments*, "aus *Belisar*."

20. CS-Pk, H 1564; original title: *Trompeten Schule / eingerichtet von / Jos: Kail / Professor am Conservatorium [sic] / der Musik / zu / Prag / II[.] Theil*. This also exists under call number H 1565, with the title: *Flügelhorn / Schule / eingerichtet von / Josef Kail / Professor am Conservatorium / der Musik / zu / Prag / II. Theil*. Comparison of the two proves their identity. See also n. 22.

21. CS-Pnm, II.A.79; original title: *Trompeten-Schule / eingerichtet von / Jos. Kail / Professor am Conservatorium / der Musik / zu / Prag / III.^{ter} Theil, Erste Abtheilung* (all that survives).

22. CS-Pk, H 1564; original title: *Trompeten=Schule. / Sammlung / beliebter Motive von berühmten Meistern. / Als Übungsstücke eingerichtet / von / Josef Kail / Professor am Conservatorium / in / PRAG*. In pencil is added: *IV. Theil*. This part also exists under the call number H 1565 as part of the *Flügelhorn-Schule*, and also these two—for trumpet and for flugelhorn—are identical; see n. 20.

23. “Das Geheimnis... ist, daß die französischen Orchestermusiker im lyrischen Stil der italienischen Oper geschult sind und gelernt haben, daß die Melodie—der Gesang—das Wichtigste in jeder Musik ist,” cited in Bernard Schulé, “Richard Wagners Einfluß auf die Verwendung von Blasinstrumenten bei französischen Komponisten um die Jahrhundertwende,” in Suppan, ed., *Wagner*, pp. 21-30, here 23; the passage in question is Wagner’s commentary on a first-rate performance of Beethoven’s Ninth Symphony which took place in the “Concerts du Conservatoire” during his Parisian years (1839-1842), as reported on in the memoirs of Friedrich Pecht.

24. *Duette / aus beliebten Opern / für / 2 Trompeten / eingerichtet von / Jos[ef] Kail / Professor / am / prager Conservatorium / Der / Musik* (1 vol.; the two parts, which do not cross, notated on two staves), CS-Pk, H 1563. The pieces identified by Kail are: No. 3 *Jäger Chor aus Freischütz*, 11 *Larghetto Martha*, 12 *Allegretto aus Borgia*, 13 *Adagio sostenuto Freischütz*, 17 *Allegro vivace Borgia*, 18 *Andante Belisar*, 19 *Allegro Regimentis Tochter*, 20 *Andante Belisar*, 21 *Allegro Marcia Belisar*, 23 *Andante Borgia*. In addition, No. 1, not identified, is the well-known finale from Rossini’s *William Tell* Overture. The trumpets’ pitch is not indicated; trumpet I extends from g to d” (once, in No. 10, a polonaise, f’, for which an alternative f’ is suggested), II from c to a’.

25. CS-Pnm, II.D.179 (part-books; the trombone part missing).

26. *100 / Quartetten / für / Clarino 1^{mo} //: o[der] Flügelhorn :// / Clarino 2^{do} u[nd] 2 Posaunen. / eingerichtet von / Jos[ef] Kail / Professor am Conservatorium / der Musik / zu / Prag*, CS-Pk, H. 1562 [old number: II.B]. The collection dates from after 1852, perhaps from 1855-60. The four part-books are marked *Flügelhorn in B*, *Clarino 2^{do} F u[nd] Es*, *Trombone 1^{mo}*, and *Basso*. Worthy of note are the following: 4 *Jägerchor* [from Weber’s *Der Freischütz*], 16 *Andante Romanze aus Zampa*, 24 *Theme with three variations*; 25, 25 1/2 [sic], and 26, as well as 30-35, are all by F.D. Weber (and possibly represent adaptations of his horn quartets); 36 *Larghetto Mozart*, 43 “*Andante aus der Oper Don Juan*” [“*Ci darem la mano*”], 47 *Allegretto moderato Chor aus Hugenotten*, 48 *Andante con Variationen* [four variations and an allegro finale, all except for the finale crossed out in pencil], 49 *Allegretto Lied aus der Renaut v[on] Auber*, 50 *Moderato Marcia aus der Oper Figaro*, 53 and 54, *Allegro vivace and Andante aus Stradella*, 56 *Marcia maestoso aus Titus*, 57 *aus Don Juan*, [57a] *Menuetto allegretto* [identical with *Terzett* No. 27], 62 *Allegretto con moto aus Stradella*, 66 *Andante con Variati[on]en*, 67 *Andante grazioso, Pastorale / v[on] F: D: Weber*, 68 *Rondo, Allegro molto, F. D. Weber*, 69 *Allegro con brio aus Maurer v. Schlosser*, 73 *Allegro moderato aus Freischütz*, 74 *Allegro vivace aus Fra Diavolo*,

75 Andantino *aus dem Opferfest v. Minter*, 78 *Opferfest*, 81 *Choral v. Gluck*, 83 Adagio cantabile by W. Smita, 84 Theme and variations by W. Müller, 85 *aus Borgia*, 86 by W. Smita, 90 *aus Guido... Ginevra*, 97 *Arie aus Lucia v. Lammermoor*, 99 Andante *Alexander Stradella*, and 100 Allegro *Marsch aus Belisar*. The ranges of the four instruments are as follows: *Flügelhorn* from a to bb^b; *Trompete*, c to c^b (notated mostly on lower ledger-lines); *Trombone* ^p, c to f (with an occasional a¹); and *Basso*, C to c¹ (with an occasional f¹).

27. There has been a great deal of confusion about the date of performance (1828 is generally given, since the report in the *AMZ* was printed more than a year late), and also concerning the probable composer (since the *AMZ* report is silent on this matter): Reine Dahlqvist (*Bidrag till trumpeteten och trumpetspelets historia från 1500-talet till mitten av 1800-talet med särskild hänsyn till perioden 1740-1830*, 2 vols., [PhD diss., University of Göteborg, 1988], 1: 415) thought of F. D. Weber; and Tarr (CD recording, *Klassisch-romantische Trompetenkonzerter*, Christophorus CD74557) suggests Conradin Kreutzer. Čížek, however, has found not only an unequivocal report on all the Conservatory's concerts including the one in question—printed in Branberger, p. 198—but also the original composition itself, discussed above; see his discussion of the chronology in, "Kail" 73: 69-70, nn. 17-18, as well as a facsimile of the cover page and of p. 1 in *ibid.*, 73: 68. An authorized publication of this and other pieces from the Kail collection is in preparation by the present author for McNaughtan-Verlag, Coburg, Germany. This piece has just been recorded on a low F trumpet by the author on the Christophorus CD "*Le dsir*", CHR 77618.

28. He received his diploma in 1828 and later became an Austrian cavalry bandmaster. See *ibid.*, 73: 69, n. 17.

29. CS-Pk, H. 4953, No. 1. See n. 27 for information on facsimiles from this manuscript.

30. Col. 875, as cited in Ahrens, p. 38. Original text: "Herr Chlum trug Variationen auf der von Herrn Kail erfundenen chromatischen Trompete vor, und lieferte neuerdings den Beweis, wie sehr die Trompete durch diese höchst sinnreiche Erfindung gewonnen hat, indem sie dadurch, gleich den übrigen Blasinstrumenten, zum Range eines Concertinstrumentes erhoben worden ist. Die chromatische hat vor der Klappentrompete den Vorzug, daß auf ihr alle chromatische Töne vollkommen, wie die natürlichen Töne der gewöhnlichen Trompete, klingen." See also Dahlqvist, *Bidrag* 1: 415.

31. Branberger, p. 277. Nothing is recorded about the soloist either.

32. CS-Pnm, IV.A.76 (15 pp.). This is perhaps the same piece, reviewed in 1825, to which Ahrens refers (p. 28).

33. Cs-Pnm II.D.146 (30 pp. of score).

34. Branberger, pp. 280-281.

35. *Ibid.*, p. 274 ("als erster Versuch in der Komposition").

36. *Ibid.*, p. 274 ("Neue Ouverture").

37. Ahrens, p. 116.

38. Branberger, pp. 277, 280. Stastny was from Winar (Kaurimer Kreis) and Stepanek from Budenitz (Rakonitzer Kreis); both studied trumpet and trombone 1828-34 (see *Ibid.*, p. 356). Stastny (his name here given as Stiasny) was to perform the alto trombone part in Kreutzer's *Concertante für Alt-Posaune und Fagott* on 1 March the following year. Pawlis, from Stitz, and Barsch, from Klum, studied trumpet and trombone at the Prague Conservatory 1834-40.

39. CS-Pnm, II.D.143, with a continuation of the title: *von / J. W. Kalliwoda / Partitur*, and the old library number *N^{ro} 27*. The instruments are listed as *Flauto*, [2] *Oboi*, [2] *Clarine]tti in A*, [2] *Fagotti*, [2] *Corni [in] G*, [2] *Cl[ari]ni [in] D*, *Solo 1^{mo}*, *Solo 2^{do}*, [2] *Violini*, *Viola*, and *Bassi*. A manuscript note at the bottom of the first page of score reads: "NB. The timpani in D and G are written out on the last page" ("NB die Timpani in D u[nd] G sind auf die letzte Seite ausgeschrieben"), and indeed this part is found on p. 32.

40. Branberger, p. 277. The soloists were Karl Srdinko from Kuklena (Königgrätzer Kreis) and Johann Splichal from Dobrichowitz (Berauner Kreis), who studied 1822-28.

41. Original title: *Variationen für 2 Trompeten. Con: Kreutzer*, call number II.D.145 (old call number: *N^{ro} 31*). The orchestral instruments are, from top to bottom: *Flauto I*, *Flauto II*, [2] *Clari[ne]tti in A*, [2] *Fagotti*, [2] *Corni [in] G*, *Timpani in D [and] G*, *Tromba soli [sic]*, [2] *Violini*, *Viola*, and *Bassi*.

42. Full title: *Variations / Concertante / pour le Basson et Cor / Composé et dédiés [sic] / à Mrs: Hürt et E[.] Lewy. / par Con: Kreutzer. / Wiene X^{bre} 1823*, call number II.E.20 (formerly II.D.145, crossed out). The orchestra consists, from top to bottom, of *Timpani in C = F*, [2] *Trombe in F*, [2] *Corni in F*, [2] *Fagotti*, [2] *Clarinetti in B*, [2] *Flauti*, *Violino 1^{mo}*, *Violino 2^{do}*, *Viola*, *Corno Principale*, *Trombone Principale [sic]*—the word for bassoon scratched out, trombone written over], and *Bassi*.

There were two horn-playing brothers in Vienna named Lewy, Carl Eduard (the dedicatee of the present variations) and Joseph Rudolf. Lexica and standard books on the horn (Morley Pegge, Fitzpatrick) are silent about them, but bits of information can be gleaned from Ahrens and from Vicente Zarzo, *Compendio sobre las Escuelas Europeas de Trompa* (Valencia, 1994). Carl Eduard Lewy, (whom Zarzo calls Eduard Constantin L., 1796-1846) was accepted into Domnich's class at the Paris Conservatory at only fourteen years of age and played in a military band at Waterloo in 1812. Conradin Kreutzer called him to Vienna to play in the Kärntner theater orchestra (Beethoven's Ninth Symphony). He became one of the first champions of the valved horn, experimenting with the maker Uhlmann (Zarzo, p. 197). In 1834 he became professor at the Vienna Conservatory, in 1835, first hornist in the Imperial orchestra, and in 1846, just before his death, first hornist in the *Hofkapelle*. (See Zarzo, p. 197). (This information seems at least in part dubious; see my next sentence.) In 1824, as first hornist in the Vienna opera orchestra [*sic*] and together with three of his colleagues, he performed a horn quartet by [F.D.] Weber, whereby at least he utilized a valved horn (*AMZ* 1824, col. 856, cited in Ahrens, p. 116). In the same year he also played Weber's *Concertino*, Op. 24, in Vienna (Zarzo, p. 197). In 1826 he gave a concert together with his brother "on the newly invented Vienna chromatic horn" (*AMZ* 1826, col. 461, cit., in Ahrens, p. 26). In 1827 he appeared various times in Dresden together with his younger brother Josef Rudolph (see below), playing concertos for two horns and orchestra by Riotte, Schuncke, and St. Lubin, and variations by Leidesdorf (Zarzo, p. 198). In 1838 he played as a soloist together with his son Richard in a Gewandhaus concert in Leipzig, the latter playing a concerto by Franz Lachner (Zarzo, p. 197). A review in the *Neue Zeitschrift für Musik* goes

into great detail to say how he could play with the agility of a clarinet, but unfortunately without the traditional horn tone (1838, pp. 81-82, cited in Ahrens, p. 27). C.E. Lewy, with his sons Richard and Carol and his daughter Melanie, frequently organized concerts at their own expense and risk, also in foreign countries (Zarzo, p. 197).

Joseph Rudolf Lewy (1802-81) was C.E.'s brother and pupil. From 1819 to 1822 he was in the Stuttgart orchestra, later returning to Vienna. Schubert wrote *Auf den Strom*, op. 119, for him and the singer Ludwig Tietze (first performance, Vienna, 26 March 1828; see Zarzo, p. 198). From 1830 on, J. Lewy made many concert tours to Russia and Sweden, even becoming Norwegian Music Director, and passing through Germany, England, and Switzerland (Zarzo, p. 198). In 1834-35 he played a concerto in Mainz, in 1835 he used the chromatic horn in a concert in Vienna, he passed the winter of 1836-37 in Paris, and he played the above-mentioned Weber *Concertino* there in 1837 (Zarzo, p. 198). In 1835 he appeared in a public concert together with his horn-playing son, who was only six years old (Ahrens, pp. 28 ff.). In 1839 he entered the Dresden *Königliche Kapelle* as first hornist, playing *das chromatische Waldhorn* (AMZ 1839, col. 908, cited in Ahrens, p. 31) and participating in the first performances of Wagner's *Rienzi* (20 Oct. 1842) and *Der fliegende Holländer* (2 Jan. 1843). Berlioz wrote on one occasion: "There is an exceptional hornist, Mr. Lewy, who is held in great renown in Saxony. Like his colleagues, he uses the valved horn, an instrument which nobody has adopted in Leipzig, which is singular for the hornists of North Germany" (my transl. from Zarzo's Spanish, p. 198). He retired in 1851 to live on a farm outside Dresden (Zarzo, p. 198). In his *Douze Etudes pour le Cor chromatique et le Cor simple* from 1849, Joseph Rudolf Lewy emphasized that the valves should be used only sparingly, and Nos. 3 and 9 were to be played entirely without valves. (See Ahrens, p. 20, with Etude I as a musical example on p. 19.) Nos. 5, 10, and 11 demonstrate frequent confusing changes of transposition, similar to the procedure Wagner used in *Lohengrin*; according to Zarzo, this procedure shows that hornists used the valves to make the transposition changes, otherwise treating their horns like natural instruments (Zarzo, pp. 198 ff.). In the orchestra parts to the two Wagner operas mentioned above, surviving in the Sächsische Landesbibliothek, one can still see Lewy's signature on the last page of the first horn part (Zarzo, p. 199).

Richard Lewy (dates unknown) later taught at the Vienna Conservatory, where in 1860-65 he was the horn teacher of Hans Richter (1843-1916), the famous conductor.

43. Branberger, p. 282, with two question marks as to the date. The soloists were W. Proksch (probably Vinzenz Proksch, from Prague, who studied bassoon from 1840 to 1846) and the unrecorded hornist Joh[ann] Leidl.

44. CS-Pnm, II.E.19 (set of 3 parts).

45. Ahrens, p. 26 (my translation): "The earliest report of a concert on the valved horn is found in the AMZ from 18 April 1819. In a review from Berlin it is said that in March Messrs. Lenz, Bliesener, Schunke and Pfaffe had executed a concertino by Schneider for three *Waldhörner* and one *chromatisches Horn*." Ahrens, p. 28 (my translation): "The hornists' repertoire included either pre-existing works, that is to say, in general pieces originally composed for natural horn, or else works that the soloists wrote for themselves, so to speak in tailor-made fashion so as to show off their virtuosity. The above-mentioned horn quartet by Schneider should be counted among the earliest compositions for valved horn, to which various pieces for two horns can be added later: a duo by Peter Joseph Lindpaintner (first mentioned in 1825 in the review about the Schunkes, father and son), variations by Léon de Saint Lubin (mentioned 1829 on the occasion of a concert of the Lewy brothers in Vienna), as well as a

concerto by Fr. Weiß (also 1829, Vienna). To be sure, it cannot always be said with certainty whether the works had been especially composed for the valved horn; at least the duo by Lindpaintner was also performed in 1828 on natural horns (*AMZ* 1828, col. 246)."

46. The trombone part first written into the piano score is presumably the original one for bassoon; it remains mostly within the staff, only 10% of its (higher) notes having ledger lines. An examination of the full score shows that this part was erased and supplanted by a much higher one, more than half of whose notes require (up to three and four) ledger lines. This was probably a sketch for the trombone. This part is found again in the form of the alternative trombone part written into the piano score, with the difference that this part is rhythmically simplified. This simplified version is basically the same one as in the separate part.

47. Branberger, pp. 334, 274 (playing second horn in F. D. Weber's horn quartet), 274 (playing Fischer's *Variationen für Waldhorn*), and 275 (again playing second in Weber's Quartet). This is all that is known. He is not mentioned in Srb-Debronov's lexicon, *Slovník hudebních umelců slovanských* (see n. 74; checked on 7 May 1992).

48. Branberger, p. 279. Here the performer's name is given as Stiepanek.

49. CS-Pk, II.D.142 (old number *N^o 3*). The instruments, from top to bottom in a most unusual layout, are *Clarino principal in D*, [2] *Violin[i]*, *Viola, Basso, Flauto*, [2] *Oboen*, [2] *Corni in D*, and *Fagotto*.

50. Edited by the present author (Bulle, 1990), after the source in St. Ulrich/Gröden (see main text following).

51. For further information on Sawerthal, see n. 11.

52. The Prague version (with a different introduction—easily recognized as having been added later because of the differently colored paper pasted in—and an extra variation) is in CS-Pnm, II.D.144. It is a full score with the title *Variationen für eine / Ventill Trompete / mit Begleitung des Orchesters / v. / C. Kreuzer* and the instrumentation *Flauto*, [2] *Oboi*, [2] *Fagotti*, [2] *Trombi [sic] [in] D*, [2] *Corni [in] G*, *Tympani D-G*, *Tromba Solo [sic] in D*, [2] *Violini*, *Viola*, *Cello e Basso*.

53. See n. 50.

54. Branberger, p. 277. Ahrens (p. 116) thinks that it was written in 1831 or 1833, quoting Bernhard Brüchle and Kurt Janetzky, *Kulturgeschichte des Horns*, ill., pp. 225-226, and mentioning reviews in the *AMZ* (1833), col. 30, and the *Neue Zeitschrift für Musik* (1834), 195, as well as an even earlier one in *AMZ* (1831), col. 348. Čížek (73: 72) dates the publication of the quartets at "around 1830-31, 1832 at the latest." The printed edition survives in Cs-Pk under the call number 3.D.2754, and contains three multi-movement quartets under the title of *Trois quatuors pour quatre Cors chromatiques composés à l'usage des Elèves du Conservatoire de Prague par Frederic Denis Weber[.] Directeur du Conservatoire* (Prague: Marco Berra, publisher's number M: B: 500). On the first page is the "Scala für das chromatische Tasten=Waldhorn in F und E von der Erfindung des Joseph Kail Lehrer am Conservatorium der Musik zu Prag," the range table running from *f* to *e'*"; the horn illustrated has

three Vienna valves.

55. Branberger, p. 56. Ahrens (p. 116) mentions a review of this work in the *AMZ* (1833), col. 338. The Prague Conservatory Library possesses two of Weber's horn sextets: *Tre Sestetti* [score, 3.D.2755/ I-VII(I), Horn I in C alto, II-IV in F, V in C basso, and VI in F basso], comprising a *Maestoso alla Marcia*, *Pastorale* (*Andantino grazioso*), and an *Allegro molto*; and *Tre Sestetti* [partbooks, 3.D.2755/ II-VII, Horn I in C alto, II-IV in F, V in C, and VI in C basso], with a *Marcia con fuoco*, *Adagio*, two successive movements entitled *Allegro di caccia*, *Marcia*, *Adagio sostenuto*, *Allegro di caccia*, *Marcia di caccia* (*Allegro con fuoco*), *Adagio espressivo*, and "La caccia" (*Allegro assai quasi presto*). As far as the *Adagio* and *Rondo* played for the Emperor are concerned, we do not know of a separate composition with such a title, but the last two movements of the second Sextet might fit the description.

Weber is known to have been a somewhat conservative, Classically-oriented composer, but as conservatory director he was forward-looking indeed, concerning himself with instrumental innovations. The beginnings of his and Kail's association, and of their mutual preoccupation with the chromaticization of brass instruments, can be seen from Kail's performance on 5 March 1819, mentioned in the main text above, of Weber's *Variationen für das neu erfundene Klappenhorn*.

56. Dahlqvist (*Bidrag*, 1: 414) thought this to be the first surviving piece for solo valved trumpet. It survives in CS-Pnm under the call number II.E.42 and was published in a modern edition by John Wallace and Reine Dahlqvist (London 1989), unfortunately with significant errors of translation in the preface (German text) and on the cover: keyed instead of valved trumpets are referred to and illustrated, and Dahlqvist's name is even misspelt (as "Dalquist"). The instruments of the orchestra appear in the original score from top to bottom as follows: *Flauto*, [2] *Oboi*, [2] *Fagotti*, [2] *Corni* [in] *F*, [2] *Clarini* [in] *F*, *Timpani* [in *F* and *C*], *Solo Trompeta in F*, [2] *Violini*, *Viola*, *Basso con Cello*, and *Trombone*. The orchestral horns and trumpets are handled like natural instruments, but an occasional low d' in the second horn and in both trumpet parts (where Beethoven would have dictated a leap of an octave to d"), as well as an occasional e♭ in the first horn part, show that either stopped or valved instruments were employed.

57. Original source: *JOS. KAIL. / Trompeten-/Stücke*. Piano scores, CS-Pk, H. 4953, N^o 2.

58. Luigi Ricci (1805-1859)—a composer who lived with the twin sisters Fanny and Lidia Stolz, both of whom had graduated from the Prague Conservatory, and who worked successively in Trieste, Odessa, Trieste, Copenhagen, and Trieste, where he married Lidia, and died in Prague—would be a likely candidate.

59. *The New Grove Dictionary of Music and Musicians*, s.v. "Dance: 19th century theatrical dance," by Noël Goodwin.

60. Regarding cadential and other embellishments to 18th- and 19th-century opera arias, see the valuable publication by Austin Caswell, *Embellished Opera Arias* (Madison, WI, 1989, Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries, vols. 7-8), showing what famous singers did with arias by Bellini, Boieldieu, Isouard, Meyerbeer, Mozart, and Rossini.

61. CS-Pk, H. 4953, No. 3. It too was recently recorded by the author (see n. 27).

62. CS-Pk, no signature, "N^{ro} 11." There is also a title-page containing the following text: *Potpoverri / v[on] / C. Grimm / für / Trompete / v [= "or"] / Posaune / v / Flügelhorn / mit / Piano Forte Begleitung / eingerichtet von / Josef Kail*. There is no mention of the composer in the Srb-Debrnov lexicon (see n. 74). This work was recorded by the author on a low E \flat trumpet (see n. 27 and 61).

63. German text: "ist um ein[en] Ton tiefer /: in F :/ auszuschreiben." A further confusion is the fact that in the title of the flugelhorn version, a "Trompete in F /: mit zwei \flat :/" is also referred to, presumably because the pianist can use the same part for both versions but the separate part for the F trumpet has to be written out for E \flat trumpet (in B \flat —"with two flats" instead of C). This is an obvious mistake, however, since in a piece written in E \flat , an E \flat instrument will play in C major, not in B \flat .

64. Branberger, p. 286. Stephan Molnar, the trumpeter, came from Koratew (Bidschower Kreis) and studied at the Prague Conservatory 1849-55. Trombonist Josef Hrabanek, from Diwischau, studied there 1850-55. (See *ibid.*, pp. 345, 334.)

65. *Ibid.*, p. 286. The soloist, also listed as Franz Rehorowsky, came from Zahoran, and studied at the Conservatory 1852-58. (See *ibid.*, p. 351.)

66. See Edward H. Tarr and Bruce Dickey, *Articulation in Early Wind Music: A Source-Book (1535-1800)*, in prep. for McNaughtan-Verlag.

67. Report of Director Weber for December 1812: "As far as the progress (in the trumpet instruction) which the students have made since the last examination is concerned, it is almost imperceptible and is limited mainly to the so-called *principale* style. A true clarino solo, which to hear is one of the greatest rarities of our time, can hardly be expected in the near future in the Conservatory of Music under these circumstances." Original text: "Was die Fortschritte (in dem Trompetenunterrichte) betrifft, welche die Schüler seit der letzten Prüfung hierinnen getan haben, so sind selbe fast unmerklich und beschränken sich größtenteils nur auf das sogenannte Prinzipalblasen. Ein eigentliches Clarinosolo, welches jetzt zu hören eine der größten Seltenheiten unserer Zeit ist, dürfte wohl auch noch nicht so bald unter diesen Umständen im Konservatorium der Musik zu erwarten sein." See Branberger, p. 50.

68. Original chapter heading: "30 EXERCICES Pour se familiariser avec les notes sur-aiguës de la Trompette." These exercises conclude Part I of Dauverné's method.

69. See n. 42.

70. See main text above, and the discussion in Friedrich Anzenberger, *Ein Überblick über die Trompeten- und Kornettschulen in Frankreich, England, Italien, Deutschland und Österreich von ca. 1800 bis 1880*, 2 vols. (PhD diss., University of Vienna, 1989), pp. 450-451; ill. on p. 76 (hereafter cited as Anzenberger); see also Heyde, *Ventilblasinstrument*, p. 57, drawing 42a.

71. It survives in two manuscript versions: A-Wgm, VIII.8113, and D-Mbs, Mus. Mss. 5576 (used as the basis for a modern edition made by Kurt Janetzky, Leipzig, 1955). According to Dahlqvist, *Bidrag* 1: 417, keyed trumpets cannot be fully excluded, but I see no reason for thinking at all of keyed trumpets, given Kail's and Riedl's activities and the presence of other early works in Vienna written

- unequivocally for the valved trumpet, not to mention the fully chromatic appearance of the parts themselves.
72. Ahrens, p. 40, n. 55.
73. *Revue Musicale* (1837), p. 56; cited in Ahrens, p. 40.
74. A-Wn, M. S. 17386. Thanks to Leo Kappel for calling this to our attention.
75. It is listed in C. F. Whistling's *Handbuch der musikalischen Literatur...*, Dritte, bis zum Anfang des Jahres 1844, ed. Adolph Hofmeister (Leipzig, 1844), p. 113, as having been published by Hofmeister in Leipzig; and it is preserved in A-Wgm, VIII.18587 (parts, no score). A modern edition (score prepared from the original set of parts by Joan Retzke) is in preparation by the undersigned for the McNaughtan-Verlag. The original designation of the instruments of the orchestra, in our score arrangement, are: *Flauto, Oboe Primo, Oboe Secondo, Clarinetto Primo in B, Clarinetto Secondo in B, Fagotto Primo, Fagotto Secondo, Corno Primo in Es, Corno Secondo in Es, Timpani in Es, B, Tromba Principale in Es, Violino Primo, Violino Secondo, Viola, Violoncello, Basso*.
76. This information was taken from the manuscript lexicon of musicians, *Slovník hudebních umělců slovenských*, compiled by Josef Srb-Debrnov and now located in Cs-Pnm; many thanks to Dr. Markéta Kabelková for deciphering the text of this and other entries for me. Janatka was also the teacher of one Johann Lewy from Lukawitz (1834-40), whose relationship to the Vienna Lewys is unknown. (See Branberger, p. 342; and Zarzo, *Compendio*, p. 73.)
77. CS-Pnm XL.E.205 (prov. Bertramka).
78. These names and dates were taken from Branberger, pp. 335, 363.
79. This information was taken from Srb-Debrnov, *Slovník hudebních* (see n. 76).
80. Modern edition by Miloslav Hejda, Prague, SNKLHU 1958).
81. Lombardy belonged to Austria until 1859, the Veneto to Austria until 1866.
82. The Library of the Gesellschaft der Musikfreunde has been closed for several years for rebuilding; future research will certainly have to devote special attention to the materials doubtless existing here but not yet brought to light. Many thanks to Leo Kappel and Friedrich Anzenberger for assisting my research in these two collections.
83. Kind thanks to Igino Conforzi (Rome and Milan) for this valuable information. He and Renato Meucci (Milan) have been working in this archive for several years.
84. Biographical information can be found in Anzenberger, p. 323, after Carlo Schmidl, *Supplemento al dizionario universale dei musicisti* (Milan, 1938). Cacciamani had studied the trumpet with Carlo Ortalli, an amateur ("dilettante") (letter to the author from Renato Meucci, 4 October 1992).

85. Cacciamani's portrait is hanging on one of the walls of a room called the Sala Barilla in the Conservatorio di Musica "A. Boito," Parma. The author is grateful to Renato Meucci for calling his attention to the portrait in the first place, and then for making a special trip to Parma in order to take the photograph reproduced here. Some of the biographical information mentioned in the main text is written on a label pasted to the back of the portrait, as follows (transcription by Meucci): "Cacciamani Raniero / (Parma 10 July 1818-16 May 1885) / Professor of trumpet at the Royal Music School of Parma from 1859 / and 1st trumpet in the ducal orchestra / from 1839 / (Gift of Prof. Arnaldo Bonorandi, from Casalmaggiore." (Original text: "Cacciamani Raniero / (Parma 10.7.1818-16.5.1885) / Professore di tromba nella R[egia] / scuola di musica di Parma dal 1859 / e prima tromba della Ducale orchestra / dal 1839 / (Dono del Prof. Arnaldo Bonorandi di Casalmaggiore)". On the frame, still on the back, is the additional information: "Prof. Cacciamani 1818-1885 by the painter Liguorini [?] from Parma / Gift of Prof. Bonorandi in the year 1948." (Original text: "Prof. Cacciamani 1818-1885 del pittore Liguorini [?] di Parma / Dono del Prof. Bonorandi an. 1948.")

86. Here the instrument, which is to be played right-handed, is described as a "Cornetto sib (Forma lunga) sistema Filippa / Fabb[rican]te F. Roth Milano." See [Giuseppe] Filippa e [G.] Devasini, *Metodo per cornetto o fliscorno [sic] o genis e fliscorno basso*, 2 pts. (Milano, Editoria Musicale / Diretta di Paolo de Giorgi / Via S. Zeno N. 12 s. d., publisher's number a 2361 c), 11. Location: I-PAC, AN-III-18, 28442. This method is not cited in Anzenberger.

87. See preceding note.

88. *Metodo d'istruzione per tromba a macchina* (Milan, 1853), preserved in A-Wn, S.A.75.D.72; see Anzenberger, pp. 23, 323-324. A thorough work, it is in three parts, the first being devoted only to the natural trumpet in C; the second (diatonic) and third parts (chromatic) deal with a three-valved instrument, the pitch of which is not indicated, the valves still being called *chiavi*. The range of the valved instrument is c-g". This method's only predecessor, according to Anzenberger's research, was the *Metodo per tromba a macchina*, Op. 5, by Giovanni Menozzi (1814-1885), published in Milan in 1842 or later; see Anzenberger, pp. 444-445. On p. 10 of Menozzi's method there is an illustration of a trumpet with three tubular valves, a fact which again shows the close connection between Italy and Austria.

Cacciamani's horn method, published in the same year, displays the same general plan of organization (*ibid.*). The exercises are arranged by key and deal with all the major and minor scales, not slighting those with many sharps or flats.

89. Meucci, letter of 4 October 1992.

90. All were published in Milan by Ricordi and are preserved today in A-Wgm. The first person in our time to have called attention to these pieces, which have been ignored in trumpet research, is Anzenberger; see pp. 23-24. My special thanks to him, to Leo Kappel, Vienna, and to Renato Meucci, Milan, for generously assisting my research on these and similar pieces.

91. Milan: Tito di Gio. Ricordi, 24926 [=publisher's number]; A-Wgm, XI.22308/B. Two parts: trumpet, piano (without trumpet cues except in cadenzas).

92. Milan: Tito di Gio. Ricordi, 25837; A-Wgm, VIII.22647/a.a. Two parts.

93. Milan: Giovanni Ricordi, 24916; A-Wgm, VIII.22275/a.a. (penultimate figure not clearly legible).
94. Milan: Tito di Gio. Ricordi, 25838; A-Wgm, VIII.22646/a.a. Two parts: trumpet, piano (without trumpet cues except in cadenzas).
95. Milan: Tito di Gio. Ricordi, 25592; A-Wgm, VIII.22431/a.a. Two parts: trumpet, piano (without trumpet cues except for a few transitions).
96. Milan: Giovanni Ricordi, 24927; A-Wgm, VIII.22286/a.a. Two parts: trumpet piano (without trumpet cues).
97. Milan: Tito di Gio. Ricordi, 27425; A-Wgm, [illegible call number] /a.a. Two parts.
98. Milan: Tito di Gio. Ricordi, 25957; A-Wgm, VIII.22928/a.a. (last figure not clearly legible). Two parts: trumpet, piano (without trumpet cues except in cadenzas).
99. Anzenberger, p. 508. On p. 10 there is an illustration of a trumpet with rotary valves, the earliest in any method at all, although the way the engraving is made, they cannot function at all (ibid., p. 509).
100. Ibid., p. 508.
101. Milan: Tito di Gio. Ricordi, 29151; A-Wgm, VIII. [call number illegible] /B.B. Two parts.
102. Milan: Tito di Gio. Ricordi, 29152; A-Wgm, VIII.23728/B.B. Two parts.
103. Milan: Tito di G. Ricordi, 29601; A-Wgm, VIII.23922. Two parts.
104. Milan: Tito di Gio. Ricordi, 29599, A-Wgm, VIII.23920. Two parts.
105. Milan: Tito di Gio. Ricordi, 29598, A-Wgm, VIII.23918. Two parts.
106. Milan: Tito di Gio. Ricordi, 29602, A-Wgm, VIII.23921. Two parts.
107. Cacciamani's has just a single one, a final *Tema con variazioni sopra un motivo dell'opera Gemma di Vergy*, pp. 22-27, the final variation being called "danceable" (*Variazione Ballabile*).
108. Zanichelli indicates *Ritorto in DO* at the beginning of the first part and *Ritorto in RE* at the beginning of the second part of his three-part method; otherwise no crook is indicated at all.
109. "Having brought the pupil to the point of being capable of playing the compositions found precisely in this book, the author has believed it opportune to close the work with the following two concertos, which will develop the pupil to the full and, all the more, will serve to render him capable of executing any other composition; he should not worry about the difficulties which are to be encountered, but once they have been overcome, in brief, nothing more will make him doubt his

abilities.” (Original text: “Ridotto l’allievo al punto di capacità di suonare le composizioni tutte precise in questo libro, l’autore ha creduto opportuno chiudere l’opera coi due seguenti concerti che svilupperanno del tutto lo scolaro, e serviranno a vieppiù renderlo capace di eseguire qualunque altra composizione: esso non deve badare alle difficoltà che sarà per incontrare ma superata questa, in breve nulla più gli darà temere sull’esito suo.”)

110. Milano, Tito di Gio. Ricordi, 27359-62 (in four fascicles or one volume combining all four); A-Wgm, VIII.2293/B.2.

111. In a private collection in Germany. The owner bought it at an auction some eight or ten years ago. It consists of two parts, for trumpet and for piano (with the complete trumpet part written in). Renato Meucci’s inquiries in Milan have failed to reveal any information on this composer.

112. I-Fc. Milan: Ricordi, publisher’s number 4964, ²⁴⁹⁶⁹ (both published in November 1830). For biographical information on the hornist Bergonzi, a keyed horn of his invention, and a list of his compositions, see Gabriele Rocchetti, “Benedetto Bergonzi cornista, compositore e inventore,” *Flauto dolce* 2 (1990): 151-169, with an English summary on pp. 170-171, here 168. His portrait survives and is reproduced in *ibid.*, p. 153. Bergonzi also composed the following extant pieces for horn: *Variazioni per pianoforte e corno da caccia composta da Cesare Bianchi e Benedetto Bergonzi* (Milan: Ricordi, publisher’s number 18104), I-Mc, A-36-33-1; and *Tema con variazioni e polacca per corno e pianoforte* (Milan: Ricordi, publisher’s number 18111), Cremona, Museo Ala Ponzone, fondo musicale; see Rocchetti, “Bergonzi,” p. 168. Six other sets of themes and variations (five of them on Rossini, one on Carafa themes) are lost; see *ibid.*, p. 169.

113. “Diese Imitationen fielen ins Läppische; übrigens ist er ein schätzenswerter Künstler” (*AMZ* XXXIV/28, 10 July 1822), cited in Rocchetti, “Bergonzi,” p. 154, n. 10.

114. *Dodici terzetti*, pub. by Canti; I-Mc, A-36-26-(3) (information from Daniel Lienhard, Basel [letter of 5 October 1984]). Meucci (letter of 21 March 1988) informs me that Ghedini performed in a concert in Cadice in 1835, playing English horn, together with P. Mazzoleni (clarinet), A. Lelli (horn), and C. Parisini (violoncello), and that he probably played several instruments.

115. Mercadante’s own melodrama (*Ger. Der Schuur*), first performed in Milan 11 March 1837, vocal score published by Ricordi in that year. I-Nc, I. 4. 8³ (7534)(score), XXVII-7-40/1-47 (parts); orchestral instruments: piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, ophicleide, timpani, harp, strings (information from Daniel Lienhard, Basel [letter of 5 October 1984]).

116. I-Ls, B.46 (information from Albert Hiller, Regensburg).

117. I-Nc; orchestral instruments: piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, 3 trombones, ophicleide, timpani, strings (information from Daniel Lienhard, Basel [letter of 5 October 1984]).

118. One in modern band instrumentation edited by Emil Hermann (Bulle: Editions Bim; also piano score) and one in the original instrumentation edited by David Whitwell (Northridge, CA:

W.I.N.D.S.). A caveat: the trumpet part of the Bim edition contains an unusual number of significant errors (communication from Prof. Max Sommerhalder, Detmold).

119. I-Ls, B.164 (information from Albert Hiller, Regensburg). The clarinet part is labeled *clarino*, the standard Italian word for the clarinet during all of the 19th century. The keyed trumpet is called *Tromba a chiavi*. Reinhold Friedrich has just recorded this work on a keyed trumpet for the Capriccio label. It has also been recorded on Bongiovanni on modern instruments.

120. I-Mc, A-36-29-(8) and A-36-29-(9), respectively (scores and parts) (information from Daniel Lienhard, Basel [letter of 5 October 1984]).

121. I-Mc. Thanks to Renato Meucci for calling this source to our attention and for placing photocopies of the relevant pages at our disposal; it is not in Anzenberger.

122. A-Wgm, 1224/D2; see Anzenberger (his dating), pp. 290-91, 555; according to Meucci (letter of 4 November 1992), probably identical with a fingering chart included in Bonifacio Asioli's *Breve metodo per tromba con chiavi* contained in his *Transunto dei principj elementari di musica*, mentioned below.

123. I-Mc, A-36-21-17-II (information and photocopy from Meucci [his dating, letter of 4 November 1992], who suspects that the *Breve metodo per tromba con chiavi* contained herein could contain the anonymous *Scala cromatica della tromba con chiavi* located in Vienna and mentioned by Anzenberger); not in Anzenberger. The words *Tromba con chiavi* were written in ink, presumably so that the title page (and the preliminary three pages of elementary music theory) could be used for methods for other instruments as well.

124. Original text (bottom of p. 7): "Si raccomanda allo Studente di esercitarsi sopra le indicate scale; Cercherà di rinforzare le voci deboli, ammorzare le voci forti e di unire all' egualianza dei suoni una perfetta intonazione."

125. Information from Meucci (his dating, letter of 4 November 1992); not in Anzenberger.

126. Photocopy kindly provided by Meucci; not in Anzenberger.

127. A-Wn, S.A.75.B.10; see Anzenberger, pp. 292-93, 555.

128. I-Mc, A 36; see Anzenberger, pp. 444-45, 555.

129. I-Fc, D.VI.820; see Anzenberger, pp. 325-26, 555.

130. I-Mc, T 22-13; the keyed bugle is mentioned in the title but not treated in the method; see Anzenberger, pp. 344-345, 555. In Meucci's opinion, this edition was probably an unauthorized translation; in the French edition (*Méthode complète et graduée de trompette à clés [bugle]*, Paris, c. 1845?) and in the Spanish editions, the author's name is missing.

131. A-Wn, S.A.75.A.18; mentioned in Anzenberger, p. 345, merely in n. 2.

132. This is an Italian translation of his French method, *Méthode élémentaire pour le cornet à pistons* (Paris: Troupenas c. 1840 et al.); also in Italy it enjoyed various editions; see Anzenberger, pp. 420-21, 555.
133. A-Wn, S.A.75.D.66; see Anzenberger, pp. 394-95, 555.
134. A-Wn, S.A.75.D.62; see Anzenberger, pp. 323-24, 555; also I-PAc, AN-III-46 (28278); both copies bear the publisher's numbers 24387-89.
135. It forms part of his larger work containing sections of various military instruments, called *Il suonatore bandista*; A-Wn, S.A.74.D.42; see Anzenberger, pp. 485-86, 555; various copies bearing the Ricordi publisher's number 26181 yielding the date 1860 survive in the following locations: I-Rsc, GB XXI.1.29; I-Mc, A-36-41-3/25 (2 copies) and B.25.h.169.27 (another copy) (Meucci, letter of 4 November 1992). A later copy with the publisher's number 109046 is listed in Ricordi's catalog of "edizioni popolari" of 1914 (Meucci, letter of 4 November 1992).
136. This method, too, is part of Sianesi's *Il suonatore bandista*; A-Wn, S.A.75.D.72; see Anzenberger, 484-85, 555; further copies in I-Mc, A-36-41-2/24, I-Rsc, GB XX.1.33 (both with publisher's number 26180; dated 1865 on the spine of the Milan copy); further copies in Ricordi's series of "edizioni popolari" of 1903 with the publisher's number 109045, in I-Mc, A-36-41-17, and I-Rsc, GB.XX.1.29 (information from Meucci [letter of 4 November 1992]).
137. (Meucci's dating, letter of 4 November 1992: Anzenberger gives 1855); Anzenberger, 508-09, 555 (who refers to him as "Domenico" on this page).
138. Zanichelli, pp. 19, 33.
139. Anzenberger, p. 486 (derives information from Franz Pazdirek, *Universal-Handbuch der Musikliteratur*, 12: 539), 555.
140. Included in Lucca's catalogue; there also exists an extract, *Reminiscenze di melodie estratte del metodo per cornetto, Flügelhorn e Flügel-basso* (Milan: Lucca, publisher's number 26558), listed in the Lucca catalogue [information from Meucci (letter of 4 November 1992)]; neither one in Anzenberger.
141. 34 pp. in 4°, I-Fc, D.VI.820 (information from Renato Meucci [letter of 4 November 1992]); furthermore, Ricordi, who bought out Lucca, brought out the same method in the series of "Metodi popolari per strumenti d'ottone," Milan, publisher's number 109023, in I-Rsc, GB XXIII.2.34 (there dated 1904); not in Anzenberger. For a chronological list of Ricordi publications according to publisher's number, but also for valuable information on the practice of Italian publishing houses of buying out their competitors, see Agostina Zecca Laterza, *Il catalogo numerico Ricordi*, with a preface by P. Gossett (Rome, 1984), vol. 1 (with information till 1844; vol. 2 in progress).
142. Anzenberger, p. 486 (derived from Pazdirek, *Universal-Handbuch*, 4: 67), 555. Meucci (letter of 4 November 1992) lists two editions, one from Florence, Lorenzi (undated, 91 pp. in 4°) in I-Fc, D.VI.222, and another from Milan: Lucca, publisher's number 19501, listed in the catalogue of the

Lucca publishing house. He also mentions *Scale ed esercizi sulle 7 posizioni. Estratti dal metodo* (Milan: Lucca, publisher's number 19623), listed in the Lucca catalogue. For *16 Studi. Estratti dal metodo*, see the section on Studies in the main text above.

143. I-Rsc, GBXXI.2.30 (information from Meucci [letter of 4 November 1992]); not in Anzenberger.

144. Mentioned in the catalogue of the Lucca publishing house; later edition dated 1930 in I-Mc, A-36-49-20 (information from Meucci, letter of 4 November 1992); Anzenberger, p. 371 (derives his information from Frank William Baird, *A History and an Annotated Bibliography of Tutors for Trumpet and Cornet*, 2 vols. [Doctoral diss. University of Michigan 1983], I, 293 No. 305), p. 555.

145. I-PAc, AN-III-18, 28442; not mentioned in Anzenberger. Meucci (letter of 4 November 1992) calls attention to another copy, this one with the publisher's number 2361-64, in I-Fc, D.VII.1554.

146. I-Mc (information from Meucci [letter of 4 November 1992]); Anzenberger, pp. 486 (information given to him by Meucci), 555.

147. Anzenberger, pp. 486-487 (information from Baird, "Tutors," 2: 581, No. 677), 555.

148. Anzenberger, p. 487 (information from Baird, "Tutors," 2: 581, No. 678), 555; copy in I-Mc, A-36-41-8 (with illustration of the instrument and historical notes on p. 1); further copies (or perhaps this is another method?), *Duplex flicorno-cornetto in si bemolle*, in Ricordi's series of "Metodi popolari," publisher's number 96553, in I-Rsc, GB XXIII.2.1, and I-Mc, A-36-41-15 (dated 1896, with photographs of a player with the instrument and of the instrument alone); also mentioned in Ricordi's catalogue of *Metodi popolari per strumenti d'ottone of 1914*; finally, a method simply entitled *Doppio flicorno* from Ricordi's series of "Metodi popolari per strumenti di fiato," dated Milan 1943, is in I-Rsc, GB XXI.1.15 (information from Meucci, letter of 4 November 1992).

149. Anzenberger, p. 487 (information from Baird, "Tutors," 2: 581-582, No. 679), 555; copy (with an illustration of the instrument on p. 1) in I-Mc, A-36-41-9; further copies (with shorter title—or perhaps this is another method?—*Duplex genis tromba in mi bemolle invenzione Pelitti con disegni illustrativi*) in Ricordi's series of "Metodi popolari per strumenti a fiato," publisher's number 96557, in I-Mc, A-36-41-2/a,b (2 copies, one or both dated 1895), and I-Rsc, GB XXIII.2.2; this also listed (with publisher's number 96551) in Ricordi's catalogue of *Edizioni popolari* from 1914. Another method by Sianesi, *Doppio genis. Tromba in mi bemolle* from the Ricordi series of "Metodi popolari," dated Milan 1943, is in I-Rsc, GB XXI.1.16 (information from Meucci [letter of 4 November 1992]).

150. I-Mc, A-36-6-7; see Rocchetti, p. 168.

151. A-Wgm (part I only from August 1830). Complete copy in I-Mc, A-36-6-6. Bergonzi also composed *40 Capricci per corno da caccia* (Milan: Ricordi, publisher's number 4534, May 1830), which survive in I-Mc, A-36-6-5. See Rocchetti, p. 168.

152. Kindly put at my disposal by Igino Conforzi, Rome.

153. A-Wn, M. S. 38733. Thanks to Leo Kappel for placing this print, which is most probably a

French copy of an Italian original source, at my disposal.

154. Mentioned in the catalogue of the Lucca publishing house (information from Meucci [letter of 4 November 1992]).

155. Ibid.

156. Ibid.

157. Ibid.

158. I-Rsc, GB XXI.1.34 (information from Meucci [letter of 4 November 1992]).

159. I-Fc, D.VII.1423; I-Rsc, GB XXI.4.9; copies dated 1885 in I-Mc, A-36-24-8-a/b (2 copies) and A-36-24-9-a/b (2 copies)(information from Meucci [letter of 4 November 1992]).

160. A-Wgm, Wn.

161. Ibid.

162. Ibid.

163. "N.B. Quest['] esercizio si eseguirà col *tad gadam* e coi tre colpi di lingua *ta ta ta*." (Sessa, p. 4.)

164. 33 pp. in 4°, I-Fc, D.VII.1454; I-Mc, A-36-41-21; I-Rsc, GB XXI.1.30 (information from Meucci, letter of 4 November 1992).

165. Bologna, Civico Museo Bibliografico Musicale, oil on canvas, 108 x 81 cm, call number B. 37695. I wish to thank the authorities of that institution, in particular Giorgio Piombini, for providing me with the photograph reproduced in this study and for permission to publish it.

166. Transl. of the Italian text legible on the document placed on the grand piano's music stand. Transcription made by the author together with Dr. Oscar Mischiati (with cordial thanks).

167. *Catalogo dei maestri compositori[,] dei professori di musica e dei socii di onore della congregazione ed accademia di Santa Cecilia di Roma residente nel Collegio di S. Carlo a Catinari* (Rome, 1845)(Congregazione ed Accademia dei Maestri e Professori di Musica di Roma sotto la invocazione di Santa Cecilia), p. 50.

168. "Maestri di cappella aggregati a forma del decreto della congregazione segreta del 10. marzo 1835 *NOTA. Questa classe di Maestri di Cappella è formata da que' Compositori che trovandosi assenti da Roma, hanno inviato alla Congregazione ed Accademia alcune loro composizioni, le quali, avendo ottenuta l'approvazione dei Maestri revisori delegati dalla Congregazione ed Accademia hanno conseguito il Diploma di aggregazione, colla qualifica di Maestri di Cappella." Ibid., p. 49.

169. CS: KU Hr 571 (RISM No. 31745, from unpublished archive register in Frankfurt am

Main)(information from Hiller [fax of 27 November 1992]).

170. E-Mc, 3/1811 (accompaniment part missing). See Beryl Kenyon de Pascual, "José de Juan Martínez's Tutor for the Circular Hand-stopped Trumpet," *Brass Bulletin* 57 (1987): 50-65, here 52-53, n. 6 (see part I of this article, *HBSJ* [1993]: 245, n. 56). Kenyon de Pascual's valuable article also contains references to other methods and surviving instruments from Spain. José de Juan Martínez became professor in Madrid three years before Dauverné in Paris! In a letter to the author of 7 July 1991, Ms. Kenyon de Pascual states that the library has put this and many other pieces into storage in preparation for building renovations. She also kindly called my attention to an anonymous set of variations in 6/8 for *Clarin de Llaves* (the Spanish term for keyed bugle, not trumpet; see Kenyon de Pascual, "Martinez," p. 51, n. 2), consisting of an initial Andante and two sections of Allegro. From the florid solo part, which she made available to me, the pitch of the solo instrument cannot be determined, but it is fully chromatic throughout its rather high range, *f*' to a''.

171. Ed. Edward H. Tarr (Coburg: McNaughtan-Verlag); both score and parts and a piano score are available.

172. A: HE V e 1 (RISM No. 90530, from unpublished archive register in Frankfurt am Main; information from Hiller [fax of 27 November 1992]).

173. Ed. Edward H. Tarr (Coburg: McNaughtan-Verlag). It is available as piano score, in the original instrumentation, and in a slightly expanded instrumentation (by Felix Hauswirth) for modern band. Since the writing of these lines, a printed version has turned up. It is called *Des Hirten Morgenlied/ bekannt unter dem Namen "Die Liebe zum Volke" / SOLO für Flügelhorn oder Cornet à Pistons... OP. 10*. It is dedicated to Franz Thomas, "Mitglied der k.k. Hofkapelle und des k.k. Hofopertheater-Orchesters in Wien". It was available with piano, orchestra, *Militärmusik*, or *Cavalleriemusik* accompaniment and published by Johann André in Offenbach (publisher's no. 11487).

174. After the lists of the 347 concert programs either presented by the Prague Conservatory or in which the Prague Conservatory participated between 1815 and 1911, as found in Branberger, 273-319 ("Übersicht über die Programme jener Konzerte, welche das Prager Konservatorium entweder selbst veranstaltet oder bei denen es mitgewirkt hat").

175. This work survives in MS in Dresden; new edition by Kurt Janetzky in 1953; see Janetzky, *Alta Musica* (Uster, 1981), pp. 152-53. A contemporary printed version exists in CS-Pk.

176. There were two Eberwein brothers, who were composers and played the violin: Carl (1786-1868), who was active in Weimar (also as Goethe's musical director), and Traugott (1775-1831), who was active in Rudolstadt.

177. This Lewy was from Lukawitz, studied in Prague from 1834 to 1840, and therefore had nothing to do with the two famous horn-playing Lewys from Vienna. See n. 42.

178. Presumably identical with the piece for two trumpets with the same title; see below.

179. Polonaise presumably identical with Höfner's *Polonaise für die Trompete*; see main text.

180. He was a theater violinist; born in Turin and after having studied with Spohr, he served as concertmaster in the Josephstadt Theater in Vienna from 1827-30, before going to Berlin. (See Nicolas Slonimsky, *Baker's Biographical Dictionary of Musicians* (New York, 1958), s.v. "Saint-Luban.")

181. This composer-conductor studied in Vienna and was assistant conductor at the Kärntner Theater there from 1825 to 1831 before going to Stuttgart, Munich, and Hamburg.

182. Presumably the same work as *Variations Concertante [sic] pour le Basson et Cor Composée [sic] et dédiés à M[essieu]rs. Hürt et E. Lewy per Con. Kreutzer Wiene X^{me} 1823*" (with the bassoon part changed to trombone in the orchestral score, with a separate set of parts for bassoon and trombone with piano accompaniment); see main text.

183. There is no horn-player with a first name beginning with "Fr." (such as Franz or Friedrich), but between 1855 and 1861, the period in question, one Josef Grimm was studying the trumpet there; a horn-playing Johann Grimm was studying there too, from 1839 to 1843.

184. Perhaps this is the same work that was executed on horns on 13.03.1829; see above.

185. Presumably the same work as in n. 42, originally performed on bassoon and horn in Vienna in 1823.

186. On p. 2 of the first horn part there is a sketch of a valve horn with three Vienna valves, with the following legend: "SCALA / für das chromatische Tasten=Waldhorn in F und E. von der Erfindung / des Joseph Kail[,] Lehrer am Conservatorium der Musik zu Prag"; English translation: "SCALE for the chromatic key-horn in F and E. as invented by Josef Kail, teacher at the Conservatory of Music in Prague" (fingering chart follows, and then a text including the following astute observation: "The notes joined by a slur mark...can be fingered in several ways, whereby it is possible to modify their pitches according to just intonation." [German original text: "Die mit einem Bogen...verbundenen Noten lassen sich auf mehrerlei Art nehmen, wodurch man in Stand gesetzt wird, diese Töne wie es die reine Stimmung erfordert zu modifizieren."])

187. The trombone part is missing.

ERRATA AND ADDENDA TO PART ONE

• p. 224, § 2, l. 2. According to Andreas Lindner, *Anton Weidinger (1766-1852)* (master's thesis, University of Vienna, 1993), p. 17, Weidinger was born in 1766, not 1767. The erroneous date of 1767 can be traced to an error transmitted by Richard Heuberger, "Anton Weidinger: Biographische Skizze," *Die Musik* 7 (1907-08), 18, pp. 162-66. Lindner found the correct birthdate in the course of his archival studies of Vienna court musicians. See also Helga Haupt, *Wiener Instrumentenbau um 1800* (PhD diss., University of Vienna, 1952), p. 166: Archiv der Stadt Wien, *Totenprotokoll 1852*. Stadtbibliothek Wien, *Portheim Katalog* (after Lindner, "Anton Weidinger," p. 17, n. 49).

- p. 231, § 2, l. 5: “is” → “it.”
- p. 231, § 4, l. 1: “long” → “lone.”
- p. 235, § 2, ll. 11-12. Actually, Berlioz’ Opp. 1 and 2 are not reported on by Dauverné.
- p. 236, § 2, end. An account of the complaints lodged against French trumpeters would not be complete without Wagner’s tale of how trumpet “clams” spoiled the reception of his “Columbus” Overture when it was performed for the first time in Paris:

“A great difficulty had to be overcome as far as the filling of my six trumpet [positions] is concerned, since this instrument, which the Germans master in such a virtuoso manner, is only seldom played well in the Paris orchestra. The corrector of my suites for cornet, Mr. Schiltz, heartily entered into the fray; I had to reduce the number of trumpets to four, of which however he assured me he could vouch for the good execution of only two of them. In the rehearsal, this main resource of my [musical] effect preoccupied and depressed me greatly; not *once* were the delicate high passages played without the tone breaking... On the evening of the performance (4 February 1841) the audience—apparently consisting mainly of subscribers to the *Gazette musicale* and thus connoisseurs of my novel—seemed to be attuned not unfavorably toward me. I was assured [afterwards] that my overture certainly would have been applauded even if it had bored the whole world, if the unfortunate trumpeters had not provoked the audience—which in Paris generally follows with interest only the virtuoso part of a performance, that is, the success of certain dangerous notes—to an only thinly disguised displeasure by the consistent breaking of their tone on the delicate passage in question”. (Transl. by E. Tarr, from *Mein Leben* [Munich, 1911], 1: 231.)
- p. 239, § 2, l. 1: “The new evidence presented by Bevan” is of course not new at all, as Reine Dahlqvist has kindly pointed out in a recent letter (see “Letters to the Editor” in this issue of *HBSJ*). Henry George Farmer, in his *Rise and Development of Military Music* (London, n.d. [1912]), p. 102, mentioned the story of Cathcart much as Bevan did, with the addition that the Emperor of Russia “offered to present a set of these chromatic trumpets to the Earl’s regiment in England, on condition that, whenever they played in public, the patent chromatic action should be covered, so as to keep the idea a secret.” Farmer gives no source, but then quotes the *United Service Journal* of 1831, speaking of “the ‘famous Russian chromatic trumpet band’ of the Second Life Guards.”
- p. 239, §3. I was able to examine the “Russian trumpet” in Moscow’s Glinka Museum (inventory no. 1597) closely in June 1994. It came from the collection of Tsar Nicholas I in the Hermitage and is pitched in G (at a’ = ca. 444). The inscription on the garland reads, in Latin script, “J: [or I:] F. Anderst in St. Petersburg 1825.” The garland otherwise displays an oak-leaf pattern, with occasional acorns, and a ribbon with a bow.
- p. 239, n. 2, l. 4. The three-digit date “188” should read “1800.”
- p. 252, n. 144, l. 3: “is Es” → “in Es.”
- p. 256, n. 181. Bickley’s article appears in this issue of *HBSJ*.
- p. 258, n. 193, l. 3. “Halary” (not “Halry”).

- p. 258, n. 199, end. “our” → “on.”
- p. 259, n. 199, end. “See note 205” (not “203”).
- p. 260, n. 204. The two “musical illustrations in source” referred to in square brackets were inadvertently omitted. They are:



- p. 260, n. 205, end. “See n. 199” (not “197”).